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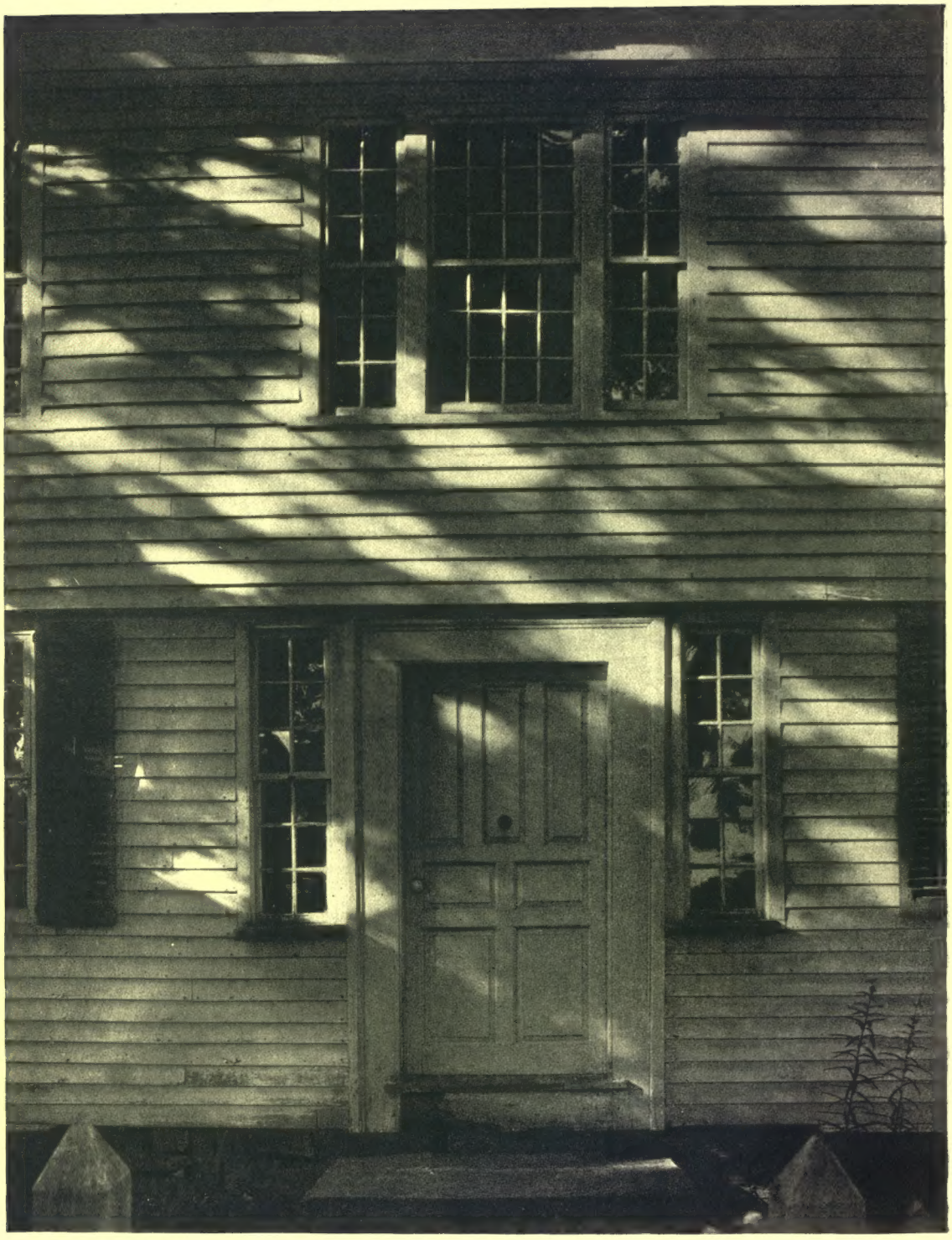
An Architectural MONOGRAPH on The Seventeenth Century Connecticut House

With Text by
HAROLD DONALDSON EBERLEIN
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder

132 Madison Ave. New York N.Y.
1919

v. 5-8

1919-22



THE GOLDSMITH HOUSE, BETWEEN GUILFORD AND BRANFORD, CONNECTICUT. Entrance Detail.

Circa 1700.

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The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V FEBRUARY, 1919 No. 1

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THE SEVENTEENTH CENTURY CONNECTICUT HOUSE

By HAROLD DONALDSON EBERLEIN

Mr. Eberlein needs no introduction, either as an author or as a critic. His articles in "The Architectural Forum," "The Architectural Record," and other architectural magazines are well known, as are his books, "The Architecture of Colonial America" and "The Practical Book of Early American Arts and Crafts," the latter written in collaboration with Abbot McClure.—EDITOR'S NOTE.

WITH apologies to the author of the famous schoolboy Hibernianism, committed in translating into English the opening sentence of Cæsar, *De Bello Gallico*, we may say that all of early Connecticut was "quartered into three halves." Of these, the first and most anciently settled was the region round about Hartford, including the towns of Windsor and Wethersfield and the tracts bordering thereon. This was in 1636. Not long afterwards—to be historically exact, in 1638—came the New Haven group of settlements, while in 1646 followed the laying out of New London, to which latter sphere of colonizing influence belonged the town of Norwich. There was, it is true, a fourth early plantation (1637) at Saybrook, and on the lands immediately adjacent thereto at the mouth of the Connecticut River; but as this colonizing venture never attained the political nor numerical growth of the "three halves" previously mentioned, and was more or less identified with the Hartford group, we may pass it without further mention here, interesting though it be historically and architecturally, since the houses of the Connecticut River Valley have already been discussed in a previous Monograph of this Series.

Our present concern is with seventeenth century Connecticut houses other than those in the valley settlements, or what is known as the Connecticut Colony, embracing the river towns and their offshoots. That means to say that most of our material is drawn from the New Haven settlement, for, thanks to the gentle incendiary attentions of Benedict Arnold, the burning of New London left but little of the seventeenth century work undestroyed in that city. The other seventeenth century structures in the neighboring country are virtually analogous to the New Haven types or else obviously affected by Rhode Island characteristics. Lest the reader be led to expect too great a diversity between the different local types, it is well to preface our detailed examination by observing that, although the "joints visible in the [early] political structure of Connecticut were faithfully repeated in the architecture of the first century of the colony's existence," the differences are not sharp and are chiefly to be noted in matters of detail in such particulars as resulted from "the constructive preferences of the carpenters and masons who literally founded and built the commonwealth, and who, through their successive apprentices, handed down their different craft traditions." The differences are, however, quite sufficient to make study and comparison both interesting and profitable.

The New Haven sphere of influence embraced the towns to the east and west, and the small settlements for a short distance inland from them—Guilford, Branford, Milford, Stratford, Fairfield and their immediate hinterland. Colonists settled in all of these places within a year or two of the colony's planting. And the men of the New Haven Colony were, all things considered, of more substantial estate than any other body of planters who sat down within the boundaries of the present State of Connecticut. They were such men as Governor Theophilus Eaton, Thomas Gregson, the Reverend John Davenport and Isaac Allerton, all of whom had houses befitting their substance and civic importance, while other men of easy means, as affluence was then reckoned, also erected dwellings by no means contemptible. There is also a sufficient number of the houses built in the

immediately succeeding period to give us a very accurate idea of the average seventeenth century Connecticut dwelling. In discussing them we may, for the sake of convenience, follow Mr. Isham's classification of two closely related types of seventeenth century house—the one built prior to 1670 or 1675, and the other built between these dates and the end of the century. One of the chief items of differentiation between the two was the treatment of the lean-to. In the former type it was generally an independent and somewhat later addition; in the latter it was commonly incorporated in the original plan and erected as an integral portion of the body of the structure.

THE PHILO BISHOP HOUSE, GUILFORD, CONNECTICUT.
Built circa 1665.

Both types were approximately the same in the contour of their mass—an oblong rectangular main body containing two floors, with an attic in the steep pitched roof which sloped down in the rear almost to the ground, covering the lean-to, and displayed either one unbroken pitch[1] (as usually in the later type) or else a break at the line of junction between the principal mass and the lean-to[2] (as frequently in the earlier type where the lean-to was a subsequent addition), with a slightly gentler slope thence downward; a buxom stone or brick chimney stack rising from the centre of the roof line, the top of the stack capped "with one or more thin courses, which project like moulded bands," and sometimes also another projection or necking below and distinct from the capping; last of all, the overhang, one of the most interesting features from purely architectural reasons and one that vastly contributed likewise to the strongly individual expression of the contour. In the middle of the front was the house door with two windows at each side, while a row of five windows generally filled the front of the second floor, or else there was one window on each side of the door and three on the second floor. From an inspection of the exterior it is possible to form a correct idea of the interior plan. On the ground floor were two rooms, the "hall" or living room,

[1] *Vide* Acadian House, Guilford. Page 8.

[2] *Vide* Baldwin House, Branford; Walker House, Stratford; and Bishop House, Guilford. Pages 9, 12 and 4.

which in the earliest times served for kitchen also, and the parlor. In the middle of the house, between the rooms, was the great stone chimney structure with a capacious fireplace in each room. The house door opened into a shallow entry or "porch." There, opposite the door and backed up against the masonry of the chimney, a stair of three broken flights ascended to the second floor, where were two chambers, with their fireplaces, corresponding to the plan of the ground floor. A stair back of the chimney led from one chamber into the attic. Where the lean-to was a subsequent addition, it contained a kitchen and sometimes a small bed-chamber. A fireplace was added and a flue built up along the back of the original chimney, whose form, above the roof, now became T-shaped instead of rectangular. Above the ground floor of the lean-to there might or might not be a chamber. Where the lean-to, as in the house of the second type, formed a part of the original scheme, its ground plan was the same, but provision was made for second floor chambers, usually on a level with the "hall" and parlor chambers. Examination of the remaining seventeenth century houses shows that the foregoing simple plan was closely adhered to almost without exception; and when there were any variations, they were trifling.

The framing was sometimes of hard pine, sometimes of oak, and occasionally both were used. It is worthy of note that the framing is still in admirable condition except where it has been subjected to the grossest neglect and exposed to insidious leaks. The exterior casing of clapboards was of white pine, not infrequently left to the coloring agencies of the weather. Man, far more than time or weather, is to blame for the disconcertingly altered conditions that often confront the visitor who endeavors to visualize the pristine appearance of these old houses. The local carpenter of the nineteenth century, who was not an archæologist nor an antiquary and, unlike his predecessors of the seventeenth and eighteenth centuries, apparently altogether devoid of architectural appreciation, reverence or imagination, was the worst offender. If clapboards were to be renewed, he did not scruple to

THE STARR HOUSE, GUILFORD, CONNECTICUT.
Built circa 1665.

saw off brackets and moulded drops or even wholly to conceal overhangs and chamfered girts if it suited his whim and convenience. Nor did he hesitate otherwise to obliterate sundry architectural refinements that constituted no small degree of the ancient and rightful charm of the seventeenth century dwelling. That so much of the original aspect of the houses illustrated still remains is a matter for real gratulation. Successive occupants, through an ill-considered obsession to follow the latest fashion, have also been much to blame for senseless and

THE HYLAND-WILDMAN HOUSE, GUILFORD, CONNECTICUT.

regrettable changes. At their instance the external features that suffered the most conspicuous change were doors, doorways and windows.

The original doors exhibited interesting and distinctive panelling, and the doorways, though severely simple, were well considered in composition and detail. One of the earliest doors and doorways may be seen in the Baldwin house at Branford. The frame is simple but vigorous. While door and frame may not be coeval with the building of the house, they are very early, and the square lights, cut in the heads of the three upper panels, are obviously a later "improvement," probably dating from the late seventeenth or early eighteenth century when the fashion of low transoms with small rectangular lights (*vide* the door of the Bishop house in Guilford and others) was becoming popular. It is more than likely that new doors and doorways were installed, in many cases, in the early years of the eighteenth century at the same time that leaded casements were abandoned and the window apertures altered for the reception of double hung sashes. As an instance of this may be mentioned the door of the Bishop house in Guilford: the method of panelling, the moulded capping and the transom of the five rectangular lights are all earlier in type than the date of erection. Again, in the Walker house at Stratford, one is tempted to believe that the door itself and the fluted pilasters of the doorway, along with such elements of a scrolled pediment as are still visible beneath the very much later added porch, were applied when the windows were changed. Time and again both doors and doorways were ruthlessly sacrificed in irresponsible fits of modernism. While eighteenth century alterations, both early and late, were often meritorious, and at least decent, the monstrous nineteenth century

(*Continued on page 10*)

THE HYLAND-WILDMAN HOUSE, GUILFORD, CONNECTICUT. Built 1668.

Showing detail of hewn overhang, chamfered girt and brackets for post at each side of door.

THE ACADIAN HOUSE, GUILFORD, CONNECTICUT.

Circa 1670.

THE BALDWIN HOUSE, BRANFORD, CONNECTICUT.

Circa 1645.

aberrations of uninspired stock millwork are unpardonable and revolting examples of proprietary vandalism.

All the windows, save those that have escaped the intolerable desecration of recent sashes with large panes, exhibit the double hung sashes with small panes and wide muntins that supplanted the earlier diamond-paned leaded casements in the fore part of the eighteenth century.

Another significant change that seems to have taken place concurrently with the alteration of the windows was the introduction of a cornice and oftentimes also of moulded barge boards. At first there was no cornice and the only attempt at architectural amenity at the eaves seems to have consisted occasionally of cutting away the under side of the projecting rafter ends so that they were perceptibly larger at the outer extremity than where they left the plate. Sometimes the rafter ends were merely boxed in—if such construction was not original, and it does not appear to have been—as in the Bishop house in Guilford; at other times the rafter ends were sawed off and replaced by a thin moulded board cornice and the moulding was now and again extended to the embellishment of the barge boards. These mouldings showed great restraint and refinement of profile and are unmistakably of the type belonging to the early eighteenth century. Examples of these refined cornice additions may be seen in the Baldwin house at Branford, the Walker house at Stratford, where the moulding is also run around beneath the overhangs and breaks out to form cappings for the window frames, and in the Hyland-Wildman house at Guilford, where, in addition to the several other features, the moulded embellishment occurs on the barge boards as well, by way of a special amenity.

Detail of Doorway.

THE BALDWIN HOUSE, BRANFORD, CONNECTICUT.

Through the towns of the New Haven region considerable variations are to be seen in the use of the overhang. Sometimes it occurs only on the front of the house. Again, it extends around the sides, as in the Hyland-Wildman house. Still again, there is a gable overhang as well as the overhang between the first and second floors, as in the Walker, Tuttle and Goldsmith houses. At times there is only the gable overhang, as in the Bishop house and the Starr houses in Guilford, while some of the houses, like the Baldwin house and the Acadian house, have no overhang at all. We also find one clearly defined form that is distinctively characteristic of the New Haven locality—the *hewn* as distinguished from the *framed* overhang, the latter belonging more particularly to the Hartford region, the "Connecticut Colony," and to Massachusetts. An admirable example of the hewn overhang appears in the Hyland-Wildman house in Guilford. In the framing for these hewn overhangs the posts for their whole height are of one stick of timber. The full size—sometimes as much as 15 inches square—occurs in the second floor and from this excess of bulk is hewn out the bracket that seemingly supports the overhang. Below the bracket, the post is dressed down to far slimmer dimensions. With this form of overhang the projection is much less than where there is a framed overhang and there are no turned or moulded drops. The girts were often elaborately chamfered on their lower outer edge and stopped with moulded stops, as may be seen by the illustrations of the Hyland-Wildman house.

From considerations of solicitude for the picturesque in architecture, it is to be regretted

Detail of Doorway.
THE PHILO BISHOP HOUSE, GUILFORD, CONNECTICUT.

that in many later instances the hewn overhang degenerated into mere lines of slight projection across the faces or ends of houses (*vide* Goldsmith house) and that the hewn brackets and chamfered girts wholly disappeared—a change, however, not at all unnatural in view of the very slight projection originally exhibited by the hewn overhang. Even in its sadly emasculated estate, the overhang has a distinct architectural value. It breaks the depressing monotony of a clapboarded wall, gives an agreeable relief of shadow and imparts a degree of charm that should appeal to the severely practical-minded person in the light of an observation made by a highly successful manufacturer and "captain of industry," to wit, that "beauty is the most utilitarian asset we possess." On the same score we may also address a plea to the hard-headed practicality of the case-hardened utilitarian anent the chimneys, which, with their capping and the resultant relief of contour, line and shadow, are well worth perpetuating to-day.

We frequently hear allusions to the feasibility of developing an American type of domestic architecture. It is too much and unreasonable to expect that any one uniform type of American domestic architecture should ever be arrived at, for we are a mixed people in our varied racial derivations; but it is not too much to expect—rather, it is altogether feasible and logical—that we should hold to and emphasize our historical background by cultivating the types that have grown with the centuries and proved their fitness by long use. The seventeenth century Connecticut type represents a straight, vital and logical process of evolution from English precedent; it expresses locality and racial derivation, and its perpetuation is eminently reasonable and, as proved by centuries of experience, suited to the climate and manner of life of the people.

Another point that commends the early American types to our close attention at this particular time is their simplicity, combined with dignity and adaptability to domestic requirements reduced to the lowest terms. Post-bellum conditions in many places have dictated a far-reaching simplification of domestic *ménage*, and the solution of the problem thus perforce imposed upon us cannot be found in a more appropriate quarter than in the early types that so faithfully reflect the simple but dignified conditions under which our forebears lived.

Detail of Doorway.
THE WALKER HOUSE, STRATFORD, CONNECTICUT.

THE STARR HOUSE, GUILFORD, CONNECTICUT.
Built circa 1665.

THE WALKER HOUSE, STRATFORD, CONNECTICUT.
Built circa 1670.

THE HALE HOUSE, SOUTH COVENTRY, CONNECTICUT.

THE HOLLISTER HOUSE, SOUTH GLASTONBURY, CONNECTICUT.
Built circa 1675.

THE GOLDSMITH HOUSE, BETWEEN GUILFORD AND BRANFORD, CONNECTICUT.

Built circa 1700.

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 2

HOUSE OF MEDIUM GRADE WHERE QUALITY AND COST ARE EQUALLY CONSIDERED

Prepared by LOUIS ROBERT HOLSKE

Specification Writer for McKim, Mead & White, Architects

CLAUSE A:

Stock: All white pine used shall be Northern White Pine or Idaho White Pine, known botanically as *Pinus Strobus* or *Pinus Monticola*. It must possess the natural characteristics, viz.: Closeness of grain, evenness of fiber, and softness of texture. It shall be thoroughly seasoned and shall be milled to dimensions under the White Pine Standard Grading Rules of the Northern Pine Manufacturers' Association—or Western Pine Manufacturers' Association—or White Pine Association of the Tonawandas.

(*Cross out the two which do not apply*)

CLAUSE B: For structural uses the grades shall be as follows.	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
Posts and girders	No. 1 White Pine Timbers	No. 1 White Pine Timbers	No. 1 White Pine Timbers
Sills and plates	No. 2 White Pine Timbers	No. 2 White Pine Timbers	No. 2 White Pine Timbers
Joists and rafters	No. 1 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Barn
Studding, partition sills and plates, bridging or similar work	No. 2 White Pine Dimension	No. 2 White Pine Dimension	Thick No. 2 White Pine Barn
Rough floors	No. 2 White Pine Shiplap *or* No. 2 White Pine Fencing D. and M. *or* No. 2 White Pine Common Boards Matched and Surfaced	No. 2 White Pine Shiplap *or* No. 2 White Pine Fencing D. and M. *or* No. 2 White Pine Common Boards Matched and Surfaced	No. 2 White Pine Barn Boards D. and M.
Sheathing and roof boards	No. 3 White Pine Shiplap *or* No. 3 White Pine Fencing D. and M. *or* No. 3 White Pine Common Boards Matched and Surfaced	No. 3 White Pine Shiplap *or* No. 3 White Pine Fencing D. and M. *or* No. 3 White Pine Common Boards Matched and Surfaced	No. 3 White Pine Barn Boards D. and M.
Lath	No. 1 White Pine Lath	No. 1 White Pine Lath	No. 1 White Pine Lath
CLAUSE C. For exterior work the grades shall be as follows: All finished work, moulded or plain, except as below otherwise specified	White Pine "C." Select Finishing	White Pine "C." Select Finishing	Selects Thick and Inch White Pine Finishing *or* Fine Common Thick and Inch White Pine Finishing
Beveled siding	White Pine "C." Beveled Siding	White Pine "C." Beveled Siding	No. 2 White Pine Beveled Siding
Other sidings	White Pine "C." Select Finishing	White Pine "C." Select Finishing	Fine Common Thick and Inch White Pine Finishing
Sash, doors and blinds	White Pine Factory Lumber	White Pine Factory Lumber	White Pine Factory Lumber
Ceiling	"C." White Pine Flooring Beaded	"C." White Pine Flooring Beaded	No. 2 White Pine Mouldings D. and M. and Beaded
Flooring	"C." White Pine Flooring	"C." White Pine Flooring	No. 2 White Pine Mouldings or Better D. and M
Blocking or work concealed from view	No. 1 White Pine Thick Common Lumber	No. 1 White Pine Thick Common Lumber	No. 2 White Pine Dressing Thick and Inch *or* No. 2 Barn White Pine Common Lumber

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 2

HOUSE OF MEDIUM GRADE WHERE QUALITY AND COST ARE EQUALLY CONSIDERED

Continued from page 15

CLAUSE D: For interior finish the grades shall be as follows:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
All exposed finished work moulded or plain....	White Pine "C." Select Finishing	White Pine "C." Select Finishing	White Pine Selects—Thick and Inch Fine Common Thick and Inch White Pine Finishing
Linings, backings or work concealed from view	White Pine "D." Select Finishing *or* No. 1 White Pine Common Boards	White Pine "D." Select Finishing *or* No. 1 White Pine Common Boards	B. or No. 2 White Pine Base and Casing
Flooring	"C." White Pine Flooring	"C." White Pine Flooring	No. 2 White Pine Mouldings D. and M.
Blocking	No. 1 White Pine Thick Common Lumber	No. 1 White Pine Thick Common Lumber	No. 2 White Pine Dressing—Thick and Inch No. 2 Barn White Pine Common Lumber

FOURTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

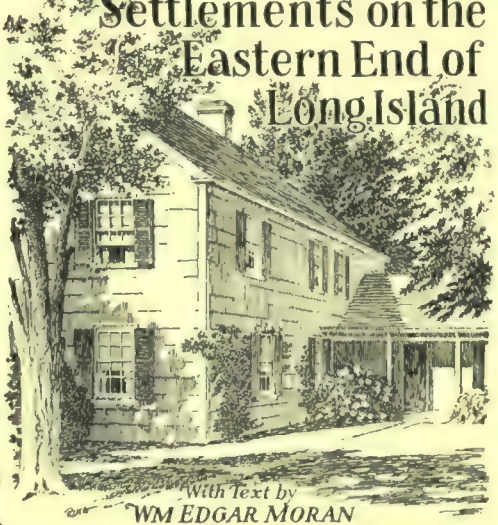
A COMMUNITY HOUSE, the program for which will be published in the April issue of the Monograph Series, is the subject that has been chosen for the 1919 Competition. A Community House, as its name implies, is the common center and meeting place for the community, containing facilities and equipment for recreation, study and possibly for community agencies. The suggestion has been made that we should construct "Liberty Buildings" as memorials to our soldiers, rather than spend the money for monuments of no usefulness and of questionable artistic merit. In the symbolism of its name, there would be an appeal to the finest idealism of the community, while the building itself would afford the physical plant for the solution of the problems of the "days of adjustment to new conditions."

Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. I, No. 1.	Colonial Cottages	Joseph Everett Chandler
Vol. I, No. 2.	New England Colonial Houses	Frank Chouteau Brown
Vol. I, No. 3.	Farm Houses of New Netherlands	Aymar Embury II
Vol. II, No. 1.	Houses of the Middle and Southern Colonies	Frank E. Wallis
Vol. II, No. 2.	Domestic Architecture in Massachusetts	Julian Buckly
Vol. II, No. 3.	Early Houses of the Connecticut River Valley	Richard B. Derby
Vol. II, No. 4.	A Suburban House and Garage	Report of Jury of Award
Vol. II, No. 5.	Old Woodbury and Adjacent Domestic Architecture in Connecticut	Wesley S. Bessell
Vol. II, No. 6.	Colonial Architecture of the Eastern Shore of Maryland	Charles A. Ziegler
Vol. III, No. 1.	Three-Story Houses of New England	Frank Chouteau Brown
Vol. III, No. 2.	Early Wooden Architecture of Andover, Massachusetts	Addison B. Le Boutillier
Vol. III, No. 3.	Old Houses of Newburyport, Massachusetts	Richard Arnold Fisher
Vol. III, No. 4.	A White Pine House to Cost $12,500.00	Report of Jury of Award
Vol. III, No. 5.	The Bristol Renaissance	Joy Wheeler Dow
Vol. III, No. 6.	The Early Dwellings of Nantucket	J. A. Schweinfurth
Vol. IV, No. 1.	Marblehead	William Truman Aldrich
Vol. IV, No. 2.	Some Old Houses on the Southern Coast of Maine	C. Howard Walker
Vol. IV, No. 3.	Providence and Its Colonial Houses	Norman M. Isham
Vol. IV, No. 4.	House for the Vacation Season	Report of Jury of Award
Vol. IV, No. 5.	Early Wood Built Houses of Central New York	Carl C. Tallman
Vol. IV, No. 6.	Colonial Architecture in Vermont	George S. Chappell

An Architectural MONOGRAPH *on The* Settlements on the Eastern End of Long Island



With Text by
WM EDGAR MORAN

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

THE WEBB HOUSE, EAST MARION, LONG ISLAND. Detail of Doorway.
Built *circa* 1790.

THE WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V APRIL, 1919 No. 2

SETTLEMENTS ON THE EASTERN END OF LONG ISLAND

By WM. EDGAR MORAN

The Colonial houses of Long Island have been a source of interest and study to Mr. Moran, who, though a native of New York City, each summer has spent his outings in photographing and measuring these simple buildings. After having studied at Columbia and worked in the offices of McKim, Mead & White and of York & Sawyer, Mr. Moran is practising architecture in New York.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

LONG ISLAND, first outlined by Adrien Block in 1614, stretches out like a long finger between the Sound and the Ocean. Throughout its length it is practically level, except for a small area of rolling hills on the Sound side. The Island is peculiar in that, whereas the north and south sides are fertile, the centre is an almost barren waste covered with scrub oak; only here and there is the land under cultivation.

The settlement of Long Island was divided between the Dutch and the English. The Dutch came from Manhattan and made their first settlements in 1635. The first deed on record is from Governor Wouter van Twiller, and is dated 1636. The English came from Connecticut and the New Haven colonies and planted their settlements on the eastern end of the Island.

The first English settlement was at Southold in September, 1640; then came Southampton in 1641; and Easthampton, then called Maidstone, in 1649. The colonists soon spread out from these centres and in a short while there was a line of little villages, much as they exist to-day, along the coast and the shores of Peconic Bay and Great South Bay. It is interesting to note that the English settlements, for protection from the Dutch, joined themselves to Connecticut—Southold in 1648 and Easthampton in 1657. It was not until 1664 that the Island was amalgamated with New York.

The architecture of the western end has been covered in the third number of *The White Pine Series*, and will not be touched upon in this article. Nor will that of the north side, which will be reserved for a later issue.

The earliest houses of which any trace remains to-day are usually of the pitched roof, shingle-sided type, with their various lean-tos and wings, as exemplified by the Mulford and Payne houses at Easthampton and the Mackay house at Southampton, the first dating from around 1660 and the latter from 1700.

The plan of most of the examples is of the straightforward central hall type, with rooms right and left, though there are numerous houses with a side hall, as the front of the house was often devoted to the "best parlor."

Building was almost entirely of wood, with brick chimneys, as stone in most parts of the Island is notably lacking, and the architectural design is correspondingly simple and direct. In almost every example it will be found that the cornice and main entrance comprise the entire architectural embellishment, though now and then a naïve assemblage of roofs, lean-tos and wings lends some semblance of formality to the design. In the neo-classic examples, pilasters, either on the corners, taking the place of the serviceable corner-board, or even distributed across the front, give a greater feeling of architecture to the building, despite the simplicity of the fenestration. The buildings are usually painted white, even the chimneys receiving their

HOUSE AT ORIENT, LONG ISLAND.

THE MULFORD HOUSE, EASTHAMPTON, LONG ISLAND.
Built *circa* 1660.

coats, a feature that might well be copied on all white houses. The chimney-caps are, either by nature or by art, all provided with black tops.

The materials, as a rule, were oak for framing and White Pine for exterior finish. The construction methods are similar to those in vogue in Connecticut during the same period: oak corner posts and intermediates, sheathed or stripped and covered with hand split shingles, put on with home forged nails. In some cases the fronts were shingles and the gables siding.

The unstudied relation of openings to wall-surface and story heights of most of these simple houses seems to make them perfect examples of wooden design. The great simplicity which is their main feature, combined with a naïveté in design, adds to their charm. In no case do we find very grand houses, even the neo-classic examples being human in scale, and it is their utilization as "partis" which is the chief architectural characteristic, giving value to these houses in a work of this kind.

The three little houses on Main Street in Patchogue, the Roe, the Burt and the Robinson houses, are all very much alike in design, the example here shown, the Roe house, having the most interesting doorway, and each having a pleasing side porch covering the extension.

The Livingstone Farm, at Bellport, now the Osborne house, was built about 1802. It possesses unusual detail in cornice, entrance and second story window trim. It is one of the side-entrance plan houses. The Mott house, formerly the Osborne, also at Bellport, retains the original central feature, and, although additions have been made from time to time which have injured the design as a whole, it retains exceptionally interesting detail in porch and railing.

Southampton, one of the earliest settlements, has retained unchanged but few of its old houses; the Mackay house, 1700, being about the oldest. Between Southampton and Watermill is the White house, built in 1849, which shows a development in design and detail of a most interesting character.

THE ROE HOUSE, PATCHOGUE, LONG ISLAND.

Watermill, settled in 1642, has two very good examples, one painted and the other unpainted, both built about 1800. The Thomas Halsey house would be a well-nigh perfect example of the farm-house, were it not for the bay; and the Anna Halsey house, which until quite recently was so surrounded by man-high box as to be almost hidden, has an interesting and very unusual door treatment.

An engaging feature of this country is the presence of windmills, examples of which may be found from Southampton to Easthampton,

(Text continued on page 10.)

HOUSE AT CUTCHOGUE, LONG ISLAND.

HOUSE AT EAST MARION, LONG ISLAND.

HOUSE NEAR PATCHOGUE, LONG ISLAND.

HOUSE AT LAUREL, LONG ISLAND.

THE ANNA HALSEY HOUSE, WATERMILL, LONG ISLAND.

Built *circa* 1800.

THE JOHN HOWARD PAYNE HOUSE, EASTHAMPTON, LONG ISLAND.
Built *circa* 1660.

and which are of a similar type of construction to the houses, though entirely utilitarian in character.

A perfect quarry of post-colonial remains is to be found on the narrow strip of land lying between the Sound and Peconic Bay, forming the towns of East Marion and Orient, originally Oysterponds. This country was settled in 1649, and the old records tell of houses built in the seventeenth and eighteenth centuries, but no traces of these houses remain to-day to identify them, unless, perhaps, they have been transformed into barns. The supposition is that, with the exception of the Webb house, they have all disappeared. The remaining houses are mostly of the story and a half type, with side or central

Detail of Cornice.
HOUSE AT EAST MARION, LONG ISLAND.

entrances, and they are so simple that one wonders at the care that must have been spent over the front doors. One little house, here shown, has a perfect miracle of a cornice, delicately fluted, with symmetrically spaced fluted bands, simulating triglyphs, and a cornice termination as unusual as it is ingenious. The Webb house, about 1790, is one of the best precedents for the two story type on the Island. Originally there was a gallery at the second floor level, as shown by the band, and the doorway giving out on this balcony has been replaced, patently, by a window. The entrance doorway has most interesting details, the door being made up of moulded battens, put in on the diagonal, like a barn door. Also, the cap and cornice merit attention, as do the shutters, which open only in the lower half, as the upper sash was fixed.

At Easthampton we have the Mulford house and the home of John Howard Payne, the author of "Home, Sweet Home." These houses, the Mulford and the Payne, built about 1660, are practically duplicates. They are shingled and

Detail of Doorway.
HOUSE AT EAST MARION, LONG ISLAND.

Doorway Detail.
HOUSE AT EAST MARION, LONG ISLAND.

Detail of Porch.
THE WEBB HOUSE, EAST MARION,
LONG ISLAND.

Detail of Doorway.
HOUSE AT EAST MARION, LONG ISLAND.

have low eaves and the cornices are plaster coves. The Payne house is excellently preserved and is a museum of interest. The interiors have panellings which must have been made by a ship's carpenter, so quaintly and delicately are they framed together.

The road from Greenport to Riverhead passes through the towns of Southold, New Suffolk, Cutchogue, Acquebogue and Laurel, all of which have numerous examples of delightful doorways.

Doorway Detail.
THE ANNA HALSEY HOUSE, WATERMILL,
LONG ISLAND.

At Southold, in addition, we find three examples of houses with dormers, a most unusual feature, for practically all the other houses on the eastern end of Long Island have unbroken roofs.

These little wood-built houses display a certain charm and picturesque quality that are not always found in Colonial work of greater pretension. Used as inspiration for modern work of modest character, they are of particular value in enabling the designer to make direct application of their scheme of composition without fear of losing that indefinable individuality which so frequently happens when the larger houses are reduced in scale.

THE THOMAS HALSEY HOUSE, WATERMILL, LONG ISLAND.
Built *circa* 1800.

THE MACKAY HOUSE, SOUTHAMPTON, LONG ISLAND.

THE OSBORNE (MOTT) HOUSE, BELLPORT, LONG ISLAND.

THE WHITE HOUSE, NEAR WATERMILL, LONG ISLAND.

THE WEBB HOUSE, EAST MARION, LONG ISLAND.

Built *circa* 1790.

The White Pine Monograph Series

FOURTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A COMMUNITY CENTER BUILDING

(With Civic Center Group Plan)

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS		JURY OF AWARD	
Design placed first will receive	$750	Walter H. Kilham	Boston
Design placed second will receive	$400	H. Van Buren Magonigle	New York
Design placed third will receive	$250	John Lawrence Mauran	Saint Louis
Design placed fourth will receive	$100	Dwight H. Perkins	Chicago
Six Mentions		Waddy B. Wood	Washington

Architects and Architectural Draughtsmen are cordially invited to compete
Competition closes at 5 p.m., Monday, May 12, 1919
Judgment, May 23 and 24, 1919

WONDERFUL opportunities for the advancement of community organization come with the grave problems of reconstruction. The idea of the Community Center promises to be the vehicle for the realization of our broadest hopes in that direction. The Community House becomes at once the focal point of the Community Center. As a common center and meeting-place for community movement it multiplies and increases the points of contact between the various classes which go to make up a community. The building is open to all, and contains facilities and equipment for recreation and study. It is dedicated to community fellowship and unity, so greatly advanced by the Great War. Every non-sectarian and non-partisan movement to promote community progress, welfare and happiness will find sanctuary within its doors. As the headquarters of all factions and classes, it automatically becomes the common meeting ground and furnishes a multitude of points of contact.

The broad general purpose of the Community House is "to serve those interests which all have in common."

PROBLEM: The design is for a Community Center Building and a Civic Center Group Plan for a town with a present population of about 5000 and the probability of steady growth. The town is situated on the shore of a river which flows from east to west. 2000 feet back from and parallel to the shore line the inter-urban trolley and the steam railroads are located on contiguous rights-of-way. The Civic Center shall extend from the railroads to the shore line, and shall be of a width determined by the competitor. The town selected is "somewhere" in New England. The Civic Center is created by the demolition of old buildings not especially valuable, but the remaining structures surrounding the public areas are of painted White Pine, in the character so well developed in that part of our country. Large elm trees predominate. The land slopes gradually down from the railroads to the water level, a descent of about 50 feet in 2000 feet.

THE COMMUNITY CENTER BUILDING shall contain: A town council chamber, offices for the town officials, and a room for permanent voting booths; an assembly hall to seat 700 persons, equipped with a stage and a motion picture machine. The floor of this room shall be flat to permit dancing and social gatherings. Refreshment facilities shall be provided in connection with the assembly hall. Club rooms for women, which shall include two committee rooms, suitable for small lecture or study purposes. Club room for girls. Club rooms for men, which shall include a forum for the discussion of items of community interest. Club room for boys. A general living-room, provided with tables for current periodicals, desks for writing, etc. A gymnasium and bowling alleys, with accessories; a natatorium with accessories. There shall be a large memorial vestibule or hall to preserve the records and to commemorate the deeds of the local men who served in the Great War.

A GROUP PLAN is required upon which shall be shown the following: Depots for passengers and for freights; an open market; buildings for stores and offices; a high school; three churches; a public library; an art museum and the COMMUNITY CENTER BUILDING—the principal feature of this Competition—a municipal power,

heat, light and laundry building; a public space for out-of-door meetings, speaking, band concerts and pageantry; an athletic and public recreation field; automobile parking spaces; and a boat landing.

Not all details are herein listed, particularly in the group plan. The Competitor is expected to state his conception of what a Community Center Group should be.

The architectural style of the Community Building is left to the discretion of the contestant. The outside finish is to be of White Pine—by outside finish is meant: siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings; etc., *not* including shingles.

The size and the cost of the building, the equipment which it will contain and the service which it will perform should be appropriate to the local needs. A sum equivalent to $15.00 per capita has been raised for the building, and it is expected that some special features of the building may be provided for by individual gifts as memorials to men who have lost their lives in the War.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the COMMUNITY CENTER BUILDING at ¼ inch scale, clearly indicating the character of exterior finish. Floor plans at ⅛ inch scale, blacked in solid with the name and size of each room in good-sized lettering. Two elevations at ⅛ inch scale. A cross section at ⅛ inch scale. A Plot Plan at 100 feet to the inch, showing the placement of the buildings making up the Civic Center Group. Detail drawings at ¾ inch scale of special features of the Community House. Profiles of the exterior details at 3 inch scale in sufficient number to present the subject adequately and attractively. Graphic scales must be shown in all cases. The employment of a professional renderer by a contestant is prohibited unless the renderer is associated as a co-author of the design.

JUDGMENT: The Jury of Award will consider the architectural merit of the design of the Community Center Building and the ingenuity shown in the development of the plans to perform the service in the selected locality; the fitness of the design to express a wood-built structure; the skill shown in the development of the Civic Center Group.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's real ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26 × 34½ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 × 33½ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A COMMUNITY CENTER BUILDING." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, securely wrapped and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 12, 1919. Drawings delivered to Post Offices or Express Companies in time to reach the destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

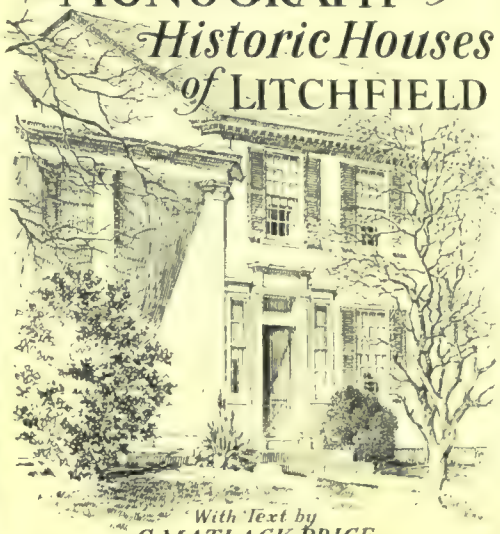
THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1919, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

An Architectural MONOGRAPH on *Historic Houses* of LITCHFIELD



With Text by
C MATLACK PRICE

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

THE SHELDON HOUSE, LITCHFIELD, CONNECTICUT. Built in 1760.
Detail of Entrance and Front Façade.

An interesting minor detail is seen in the device of relating the central projection to the main walls by carrying the entablature of the colonnade over the first story window-heads.

THE WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V JUNE, 1919 No. 3

HISTORIC HOUSES OF LITCHFIELD

By C. MATLACK PRICE

Mr. Price, at one time editor of "The Architectural Record," and author of "The Practical Book of Architecture," has been known for some years as an able and discerning critic of architecture.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

THE poets have said it, and it is true, eternally true—the hill-man turns ever to his hills, and the mariner ever to his seas. And it is with the same instinct that a New Englander turns ever to New England, and finds it as dearly familiar, as much a place of old and known abode as it is essentially different from any other part of the United States.

This one feels with a peculiar intensity on coming back to New England, after some years away. Gray stone walls, old orchards, spreading elms—and always the good, quiet, unpretending houses of other years. The stranger says that New England is austere, even forbidding; but to the New Englander it is ever gentle, ever welcoming. Gray skies, the soft mantle of sea fogs near the coast, the simple oldness and the spirit of quiet and sincere times, these blend themselves, in some way, into a thing that is the spirit of New England.

A typical New England village, founded before the Revolutionary War, and reaching the zenith of its development in 1830 or thereabout, is like no other place in the world. It is a reflection, in contemporary terms, of the lives and ideals of the people who built it; and because of this fact it possesses, in its very essence, qualities of simplicity and sincerity which, to-day, we find difficult immediately to comprehend or appraise.

There are many such villages scattered through the New England States, from Connecticut to Maine, and many smaller villages, remote from the railroads, sleep beneath their overarching elms, "the world forgetting, by the world forgot."

Although Connecticut is the southernmost of the New England States, its atmosphere is distinctly that of New England, seeming to borrow nothing from adjacent New York State. And so strong (even though undefinable in exact terms) is this "atmosphere" of New England that there is much in common between the seaport towns and the inland towns.

True, the seaport towns have incomparable vistas of blue harbors, and the masts of ships seen at the ends of narrow streets, between silver-gray or white-clapboarded houses; yet the same charm, the same spirit that is *only* New England, pervades the old inland villages. Perhaps they are like two tunes composed with the same melody, or two pictures painted with the same range of colors—variations of the same theme.

Among the older inland towns of New England, specifically of Connecticut, one of the most interesting is Litchfield, founded in 1721. The village, as it appeared at the beginning of the next century, would have seemed, to the founders, a splendidly sophisticated place, an eminently satisfying crowning of their first rude endeavors. To realize clearly just what the Litchfield we see to-day actually means, its pleasant, spacious houses, its serene dignity must be set before a background of the epic simplicity and ruggedness of its pioneer beginnings. And so, a few paragraphs of history, of what is really the epic history of many a similar settlement in New England.

As early as 1715, one John Marsh, a citizen of Hartford, was sent to explore the "Western Lands," as they were called, and he set forth,

with a horse and a flint-lock musket, through the trails of trappers and hunters. Thus the spot that was to become Litchfield was found—a beautiful spot, with lakes and timber and good farm lands, and a deed of land was duly bought from the Indians for fifteen pounds. Three years later the land was partitioned into holdings for the charter settlers, fifty-five in number, under Deacon John Buel of Lebanon and John Marsh of Hartford, and in 1721 the village was definitely founded and named Litchfield. Possible error of a clerk is supposed to account for the letter "t," which is not used in the spelling of Lichfield, England, after which the Connecticut village was named.

The pioneers were agriculturists, and the first industries were the grist-mill, sawmill and blacksmith shop; the first tradesman, a clothier. The grist-mill, it seems, was distinctly a community institution, and while farmers waited for their bags of corn to be ground, they read notices of town meetings posted on the door of the mill, gossiped, traded, and indulged in theological discussions which, if not profound, were at least intense and heated.

For many years the safety of the little group of settlers depended upon scouts ever watchful of the movements of surrounding Indians, whose war-dance yells could be heard on the distant hills, while their signal fires gleamed on Mount Tom. In the midst of these perils, and undaunted by their daily hardships and primitive equipment, the founders of Litchfield gradually evolved the beginnings of the peaceful and comfortable village of later years. Their hardships, their toil, their achievements—these are so stimulating to the imagination that one is reluctant to turn the page.

THE GOVERNOR WOLCOTT HOUSE, SOUTH STREET, LITCHFIELD, CONNECTICUT.

Built in 1753.

The unusual moulding detail of the pediments over the first story windows is shown in a special illustration on page eleven.

The oldest house now standing in Litchfield is the Wolcott house, on South Street, built in 1753 by Oliver Wolcott, one of the signers of the Declaration of Independence, and sometime governor of the State. It was in this house that Mr. Wolcott entertained General Washington and Lafayette.

Architecturally, it represents one of the least pretentious as well as one of the most typical examples of the early New England dwelling. The inland towns and villages of New England being, for the most part, less prosperous than

THE TALLMADGE HOUSE, LITCHFIELD, CONNECTICUT. Built in 1775 by Thomas Sheldon.

THE REEVE-WOODRUFF HOUSE, LITCHFIELD, CONNECTICUT.
Built in 1773.

THE SEYMOUR HOUSE, LITCHFIELD, CONNECTICUT.
(Now St. Michael's Rectory.)

AN OLD STORE BUILDING, LITCHFIELD, CONNECTICUT. Built in 1781.

Originally located on North Street.

The bowed "show windows" with the long hood above suggest distinct possibilities for adaptation.

the seaport towns, less elaboration in architectural detail is found. Not only were the traders and ship-owners of such towns as Salem and Newport more well-to-do than the struggling settlers who depended upon the land for their livelihood, but in the seaport towns there was available far more talent among artisans. This talent is particularly apparent in such coast towns as Nantucket and the towns on the coast of Maine, as shown in previous issues of the MONOGRAPH SERIES. Most of the beautiful and often intricate carving and moulding of the old doorways of these towns was the work of skilled

(*Text continued on page eleven*)

THE HUBBARD HOUSE, LITCHFIELD, CONNECTICUT. Built in 1833.
Detail of South Doorway.

THE BUTLER HOUSE, LITCHFIELD, CONNECTICUT. Built in 1792.
Detail of Doorway on Corner of North and East Streets.

THE BUTLER HOUSE, LITCHFIELD, CONNECTICUT. Built in 1792.

THE PHELPS HOUSE, LITCHFIELD, CONNECTICUT.
The oldest house on East Street, built in 1782.

carpenters and carvers, who were enabled, during inclement weather, to spend months of labor upon the embellishment of the better houses.

Fortunately for those of us who would study and admire their craftsmanship, the vigor and often the unstudied genius of their designs, the wood preëminently used by early American builders was seasoned white pine. This wood, often unprotected for years from the hard New England winters, has survived unimpaired. Whether or not they gave thought to its long endurance, it is certain that those early artisans used white pine because of its ready response to the tool, and its adaptability for delicate and elaborate mouldings.

An interesting and unusual moulding detail is seen in the pediments of the first floor windows of the Wolcott house—a mitered break which was a favorite device of early American woodworkers.

Opposite the Wolcott house, on South Street, stands the Reeve-Woodruff house, built in 1773 by Judge Tapping Reeve, who founded here in 1784 the first law school of the United States.

Entrance Detail.
THE GOVERNOR WOLCOTT HOUSE,
LITCHFIELD, CONNECTICUT.
Built in 1753.

First Story Window Detail.
THE GOVERNOR WOLCOTT HOUSE,
LITCHFIELD, CONNECTICUT.
Built in 1753.

Litchfield has also the distinction of having seen the foundation (and flourishing success) of the first "female seminary" or finishing school for the more advanced education of "young ladies."

A picture of the village of that time enlivens the imagination, and throws something of the glamour of romance over quaint, elm-shaded Litchfield:

"Imagine these now quiet streets, with red coaches rattling through them, with signs of importer, publisher, goldsmith, hatter, etc., hanging on the shops, with young men arriving on horseback to attend the Law School, and divide their attention between their studies of the law and studies of the pretty girls of the 'Female Academy.' Then there were some gay bloods from the South, so much at home in the town that they disported themselves in pink gingham frock-coats."

So said an eye-witness. Whether or not the pioneers would have quite approved of the sartorial dandiness of pink frock-coats we know not, but it is certain they would have been proud indeed of the distinction which the two

THE SEYMOUR HOMESTEAD, LITCHFIELD, CONNECTICUT.
Built in 1807.

THE W. H. SANFORD HOUSE, LITCHFIELD, CONNECTICUT.
Built by Dr. Alanson Abbey about 1832.

schools conferred upon Litchfield, making it unquestionably the intellectual and cultural center of the vicinity. Litchfield's paper, the *Monitor*, in 1798, speaks of the Public Library as having existed for some time, and prior to 1831 the "Litchfield Lyceum" conducted lectures, debates and weekly meetings. So, in making the wilderness to bloom, the old pioneers had not wrought in vain with the forces of nature and the malignity of surrounding hostile Indians.

The main streets of Litchfield, broad and elm-shaded, intersect at right angles, but the street names do not carry through the intersection. There are thus, as the arms of the cross, North Street, South Street, East Street and West Street. Along North Street are many of the most interesting of Litchfield's old houses, rich in that expression of very conservative and self-respecting domesticity that characterizes early New England dwellings of their type.

The house said to be the third oldest in the town was built in 1760 by Elisha Sheldon, whose son Samuel made it into the famous Sheldon Tavern or Inn. The central feature of this house, a very agreeably designed Palladian window, above four graceful columns flanking the door, is a distinctly architectural effort, and was repeated, with variation, in the Deming house, directly opposite, across North Street.

Although the old houses of Litchfield are largely of the same type, they show many interesting minor variations, and in many instances some one detail must immediately delight the discerning eye of the architect. Take, for example, the very ordinary and uninspiring structure of "Ye Old Curiosity Shoppe" (shown in the picture on page seven)—then discover the brilliant possibilities of adapting the quaint bowed windows with the long hood above them.

Entrance Detail.

THE W. H. SANFORD HOUSE, LITCHFIELD, CONNECTICUT.
Built about 1832.

To comment, however, upon the current uses which may be made of the details and devices of early American architectural design, is either to embark upon an extensive book, or to discount the intelligence of the architect. The message is rather one for the restless and ill-humored critic who bewails the fact that we have no "native architecture" in this country, and must perforce (or because of a fancied lack of architectural imagination and sanity) borrow European styles. The fact is, that if we borrow European styles, certainly we do so from choice, not from necessity, and certainly not because we lack a distinctive and very flexible national style of our own. In the range from the great Southern plantation manor down to the most diminutive Dutch Colonial farmhouse, there are houses to correspond with every status existing in either the Social Register or Dun's or Bradstreet's.

Perhaps there is an increasing general appreciation of the possibilities and variations to be found in the whole range of early American architecture. By an exact application of the word "Colonial," which is more often used very inexactly, there would exist no designation for the first architecture of the American nation, and all work subsequent to 1776 would either be wrongly named, or would exist without a name.

Entrance Detail.
THE SEYMOUR HOMESTEAD, LITCHFIELD, CONN.

For this reason, the term "Early American," while a little vague for exact definition, should be more generally used than the misapplied term "Colonial," for it embraces not only all pre-Revolutionary work, but also the whole range of American architecture from 1776, through the Classic Revival, which flourished from 1830 until about 1840, or a little later.

"Colonial," too, is inexact because it recognizes no distinction of locality. And certainly there are wide differences between the early buildings of New England and those of the Southern States, not to speak of the locally characteristic styles of Pennsylvania and those parts of New Jersey and New York States which were first settled by the Dutch.

Most important of all the aspects of early American architecture is the consideration of its general spirit, which seems to make itself felt irrespective of locality or of the specific type or style peculiar to a given locality. Yet this spirit is by no means easy to define, for it is made up of several fundamental traits which are nearly always apparent in our earlier buildings. Above all, early American builders built as well as they knew how, both in terms of design and of material. They did not attempt styles which they did not understand, and they used the most honest and enduring materials available.

Therefore, "style," or "type," did not in the least trouble the builders of Litchfield, and hence the beautiful, unconscious consistency of the place. They were not trying to be clever or ostentatious—they were trying simply to design and build decent, homelike abodes for themselves. As to their success in this—*si monumentum requiris*—there are the illustrations of this monograph, and there is Litchfield itself.

An ancient mile-stone, just outside the village, gives Litchfield as 102 miles from New York City, by the old King's Highway. Not far, yet we should be glad that old Litchfield is not readily accessible. Such places are easily, very easily spoiled by even a little ill-blended modernity. And they are among the most vital and significant of our national possessions—records and reminders of the lives of dignified aspiration and integrity that built this nation.

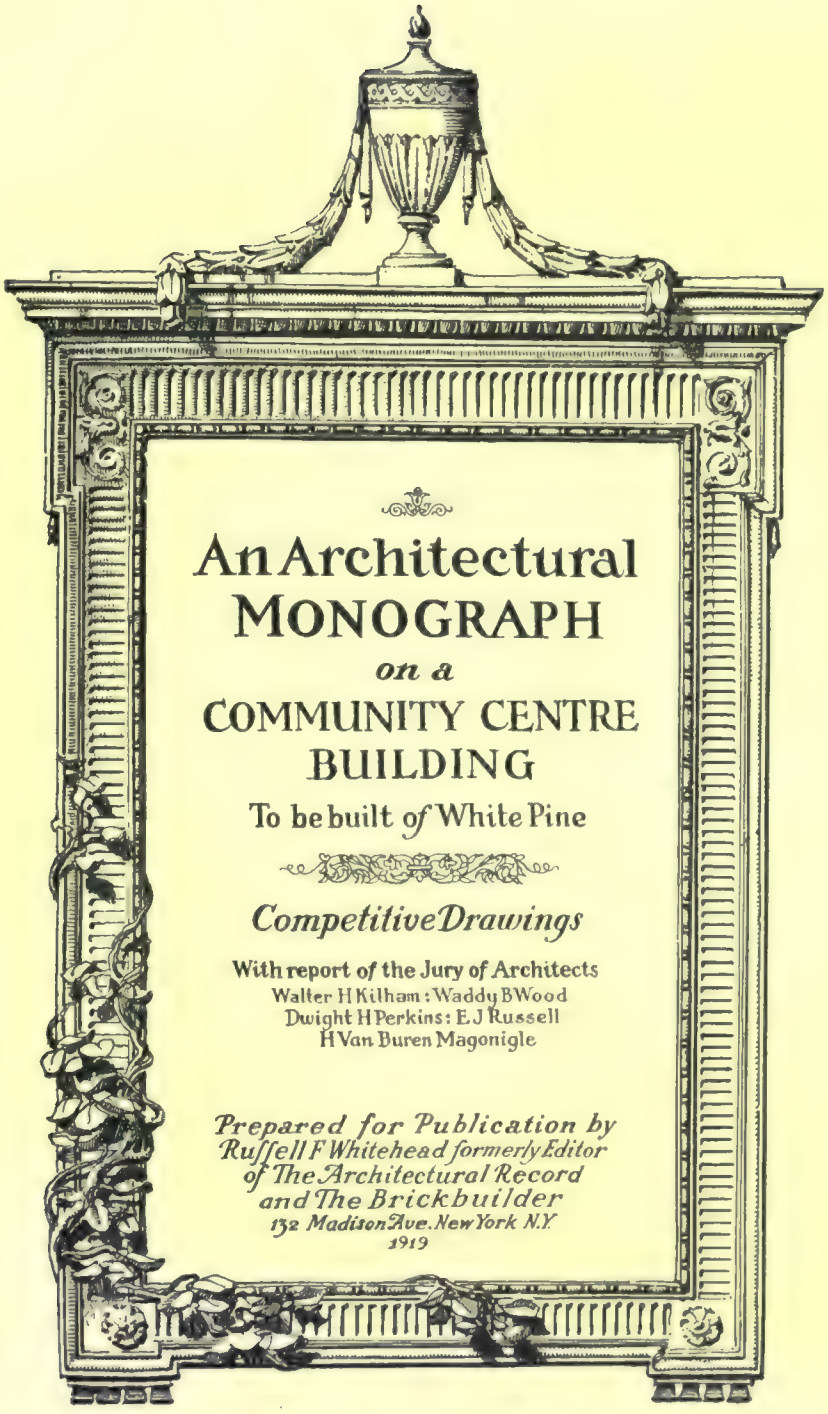
Let us reckon this one hundred and two miles from New York by stage-coach (leaving, let us say, Fraunces' Tavern), not by motor car, so that we may keep old Litchfield, serene and unspoiled as it was at the end of last century, in the realm of things "far away and long ago."

Front Door.
THE HUBBARD HOUSE, LITCHFIELD, CONN.

THE DEMING HOUSE, NORTH STREET, LITCHFIELD, CONNECTICUT. Built in 1793.

A HOUSE ON NORTH STREET, LITCHFIELD, CONNECTICUT.
Built in 1785.

THE SANFORD HOUSE, LITCHFIELD, CONNECTICUT.
Built in 1771.



An Architectural MONOGRAPH

on a

COMMUNITY CENTRE BUILDING

To be built *of* White Pine

Competitive Drawings

With report of the Jury of Architects
Walter H Kilham : Waddy B Wood
Dwight H Perkins : E J Russell
H Van Buren Magonigle

Prepared for Publication by
Russell F Whitehead formerly Editor
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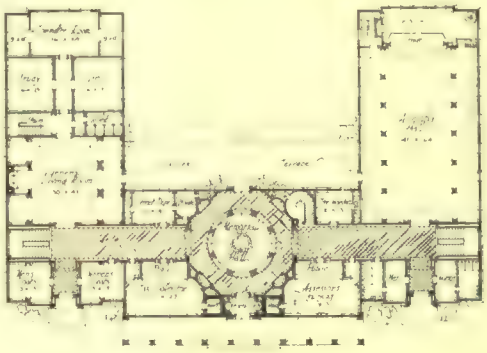
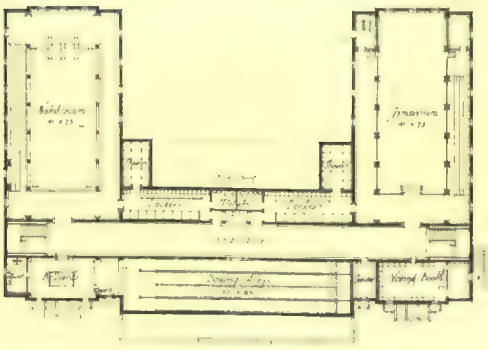
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

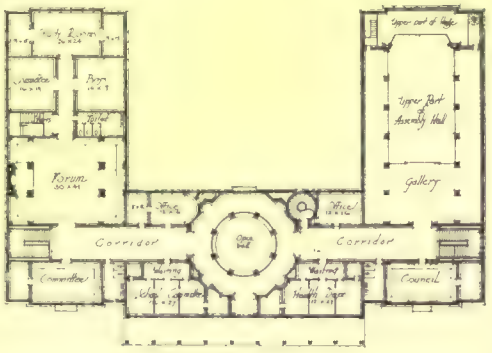
Design for a
COMMUNITY
CENTER
BUILDING



FIRST FLOOR PLAN



BASEMENT PLAN



SECOND FLOOR PLAN

FIRST PRIZE DESIGN

Submitted by Maurice Feather and Niels H. Larsen, Boston, Mass.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

VOL. V AUGUST, 1919 No. 4

A COMMUNITY CENTER BUILDING

REPORT OF THE JURY OF AWARD OF THE FOURTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

Judged at the Biltmore, New York, N. Y., May 23 and 24, 1919

PROBLEM: The design is for a Community Center Building and a Civic Center Group Plan for a town with a present population of about 5,000 and the probability of steady growth. The town is situated on the shore of a river which flows from east to west, 2,000 feet back from and parallel to the shore line the interurban trolley and the steam railroads are located on contiguous rights-of-way. The Civic Center shall extend from the railroads to the shore line, and shall be of a width determined by the competitor. The town is "somewhere" in New England. The Civic Center is created by the demolition of old buildings not especially valuable, but the remaining structures surrounding the public areas are of painted White Pine, in the character so well developed in that part of our country. Large elm trees predominate. The land slopes gradually down from the railroads to the water level, a descent of about 50 feet in 2,000 feet.

THE COMMUNITY CENTER BUILDING shall contain: A town council chamber, offices for the town officials, and a room for permanent voting booths; an assembly hall to seat 700 persons, equipped with a stage and a motion picture machine. The floor of this room shall be flat to permit dancing and social gatherings. Refreshment facilities shall be provided in connection with the assembly hall. Club rooms for women, which shall include two committee rooms, suitable for small lecture or study purposes. Club room for girls. Club rooms for men, which shall include a forum for the discussion of items of community interest. Club room for boys. A general living-room, provided with tables for current periodicals, desks for writing, etc. A gymnasium and bowling alleys, with accessories; a natatorium with accessories. There shall be a large memorial vestibule or hall to preserve the records and to commemorate the deeds of the local men who served in the Great War.

A GROUP PLAN is required upon which shall be shown the following: Depots for passengers and for freights; an open market; buildings for stores and offices; a high school; three churches; a public library; an art museum and the COMMUNITY CENTER BUILDING—the principal feature of this Competition—a municipal power, heat, light and laundry building; a public space for out-of-door meetings, speaking, band concerts and pageantry; an athletic and public recreation field; automobile parking spaces; and a boat landing.

Not all details are herein listed, particularly in the group plan. The competitor is expected to state his conception of what a Community Center Group should be.

The architectural style of the Community Building is left to the discretion of the contestant. The outside finish is to be of White Pine. By outside finish is meant: siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings, etc., *not* including shingles.

The size and the cost of the building, the equipment which it will contain, and the service which it will perform should be appropriate to the local needs. A sum equivalent to $15.00 per capita has been raised for the building, and it is expected that some special features of the building may be provided for by individual gifts as memorials to men who have lost their lives in the War.

THE Jury of Award begs to report that they have carefully examined the sets of drawings submitted in the Fourth Annual Architectural Competition conducted by THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS, for a Community Center Building, with a Civic Center Group Plan, and unanimously awarded the prizes and mentions.

Before proceeding to a discussion of the premiated designs, we would offer certain general observations upon the character of the competition as a whole. The programme is admirable in its timeliness, in its broad view of the problem, in the clarity and brevity of its statements; the restrictions imposed upon the competitors are only such as insure equitable conditions and a broad and fair judgment. We feel some surprise, therefore, that there was not a more general participation, especially in view of the liberal prizes offered. If this be due to the fact that the required study of the group plan repelled or failed to interest a sufficient number of men, or that a majority of draftsmen would rather do something of a type with which they are familiar or for which they can readily find precedents to follow rather than to attack a problem which requires the exercise of original thought and of imagination, we would consider this a most unfortunate tendency. We are inclined to believe, from the general weakness shown by most of the group plans, either that the competitors failed to give this feature the importance that it is intended to have, and should have, under the programme, or that the study of a group plan of this nature did not interest them. If the young men who enter these

competitions will take the trouble to make a little research, they will find that the prize-winners in practically every competition of any sort which is held, including this, have given careful study to every aspect of their problems. One of the lessons to be learned in competitions is the development of good judgment in analysis and in an intelligent and interested weighing of the relative importance of the several elements of the problem, whether these be formally set forth in a competitive programme or stated orally by a client in one's private office. It may be fairly stated that, with a few notable exceptions, the group plans were very poor and showed no grasp either of the importance of subjects of this sort or of their study and treatment, and we recommend the study of group planning to the careful attention of most of these competitors. On the other hand, taken as a whole, the competitors have very generally, and with comparatively few exceptions, seized what we may term the atmosphere of the subject of the competition so far as the Community Center Building itself is concerned. They have nearly all grasped the essential fact that this building is to be the social focus of a little community of 5,000 people—in short, a village—and nearly all of them have given their buildings the character appropriate to a village. In writing the programme, it was intended to express the idea that the act of voting, one of the most important, even sacred duties of the citizen, should be elevated to the dignity of a ceremony or rite, and that the exercises of the suffrage should take place in a prominent space, such as a memorial room or a forum, not in a dark basement space, which many competitors seemed to think adequate for the purpose.

It is doubtless too much to expect that the group of young men represented by these competitors should at once grasp all the needs of such a building as this, particularly when the problem has in no sense yet become standardized. A few points, however, are evident to any student of the times. One is that women and men must be placed on a practical basis of equality as far as accommodations are concerned, and women must be given absolutely equal rights in and access to such main features as the gymnasium and swimming pool. Another concerns itself with the intensive study which must necessarily be given to the matter of economical administration of an actual building of this sort, which can be brought about only by compact planning and a room arrangement which allows supervision to be done by the least possible number of paid employees.

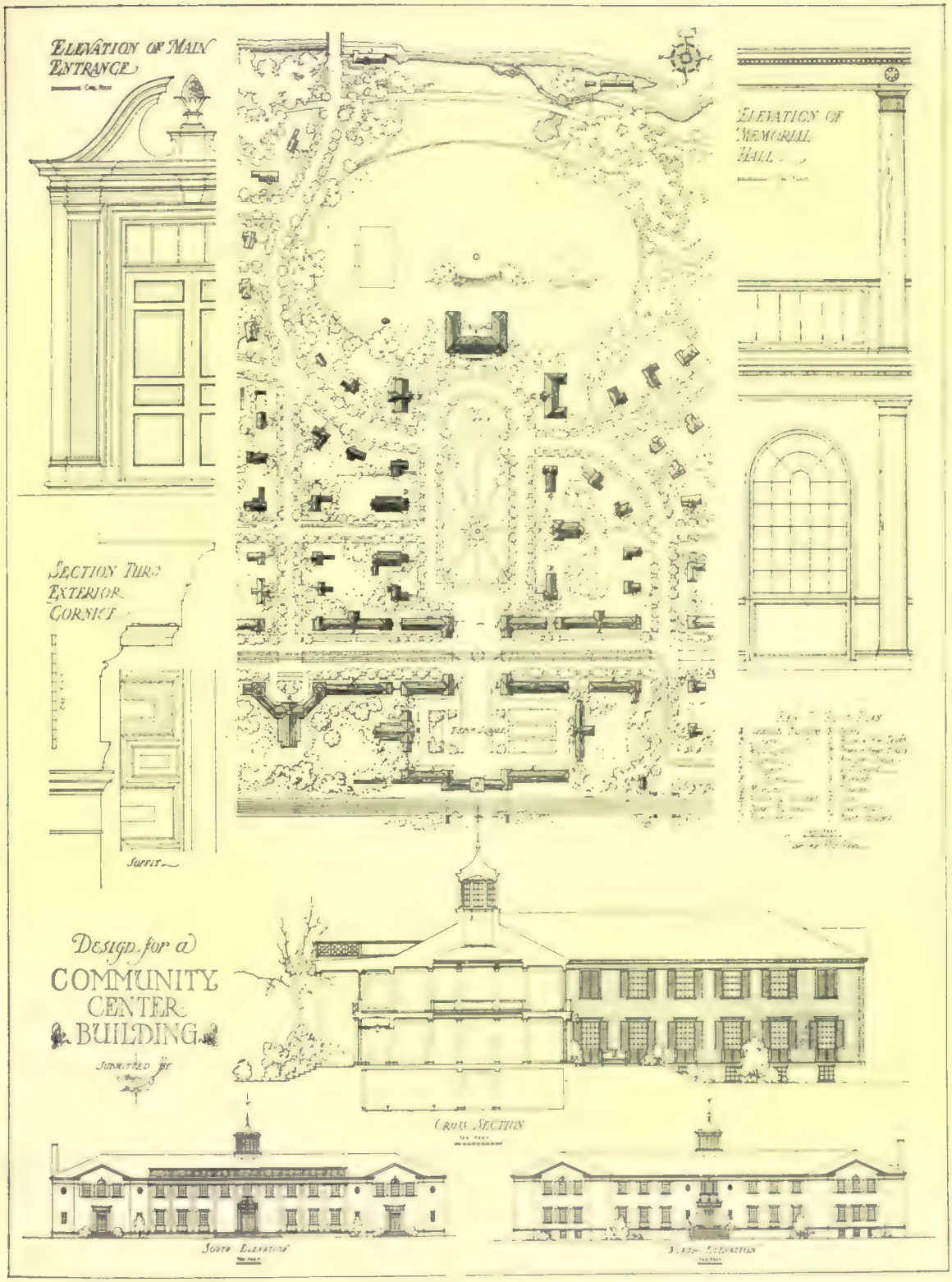
A study of the different schemes, however, is of interest in showing how the majority of minds would solve the problem. These schemes group themselves into three classes: (A) the T shape, consisting of a front building with a rear wing, perpendicular to it, containing generally the auditorium and possibly the gymnasium or pool underneath; (B) a plan with two separate wings for the larger units of the plan; and (C) all others.

Of the ten designs placed, seven followed with some variations the first scheme, two (of which one gained the first prize) the second, and one the third, a clear majority which seems to establish, as far as may be, the first scheme as a standard form of community house plan. Varying ideas as to sizes of gymnasiums, swimming pools, etc., will, in practice, inevitably modify this arrangement, for a building of this kind is one of the most "pernickety" with which architects have to deal; nevertheless, it is probably the most compact and easily administered plan which can be devised. The two-wing plan would require much more supervision and would meet the needs of a much larger town than one of 5,000 people. The third type of plan, which might be called the "hinge type," is on the whole rather difficult to plan and complicated to construct, so that its general use is not probable.

The studies of these types by bright and enthusiastic young men cannot fail to be of a real and timely usefulness to the profession.

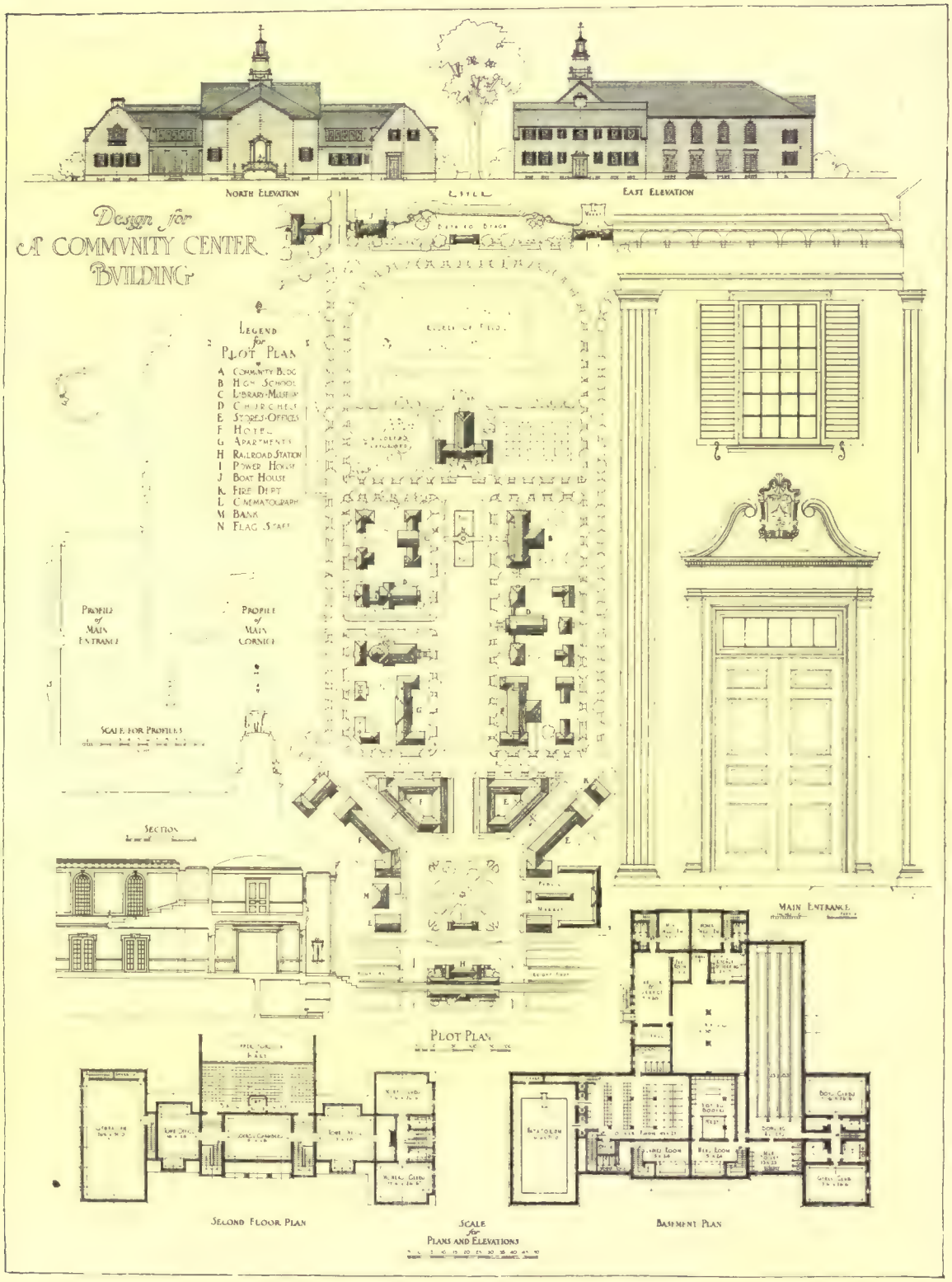
FIRST PRIZE DESIGN. We find the virtues of general grasp, character in mass and in detail, and the atmosphere of the problem preeminent in the drawing we have given the first prize. In the group plan the sense of scale is particularly fine. The authors have realized that they are planning the community center of a village, not a Champs Elysées nor a Mall fit for the City of Washington. It is orderly without being stiff, sufficiently formal in its principal features without frigidity. The position of the Community Center Building itself, standing as it does almost midway between the railway and the river, is admirable. The authors have known when to discard symmetry for balance, and they appreciate the value of curved lines in rural planning. The shops and markets are placed along a broad street running parallel with the railroad and thus do not intrude themselves upon the more important structures in the group plan. The scale of the space around which the principal buildings are grouped is so good and the common sense which it expresses so evident that we highly commend both; instead of using up all of the terrain for one tremendous

(*Continued on page twenty-four*)



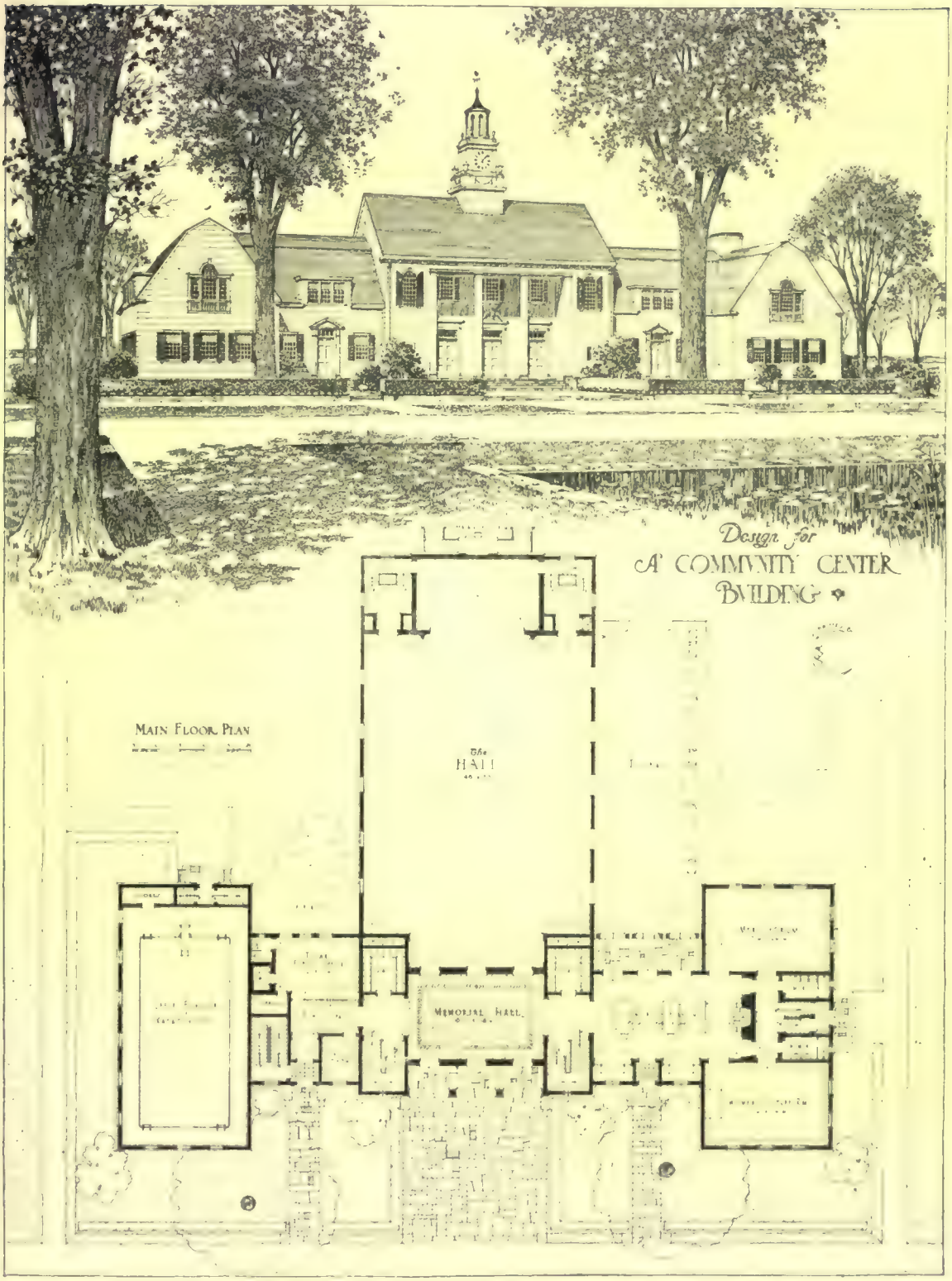
FIRST PRIZE DESIGN, Detail Sheet

Submitted by Maurice Feather and Niels H. Larsen, Boston, Mass.



SECOND PRIZE DESIGN, Detail Sheet

Submitted by Wm. J. Mooney, Jamaica Plain, Mass.



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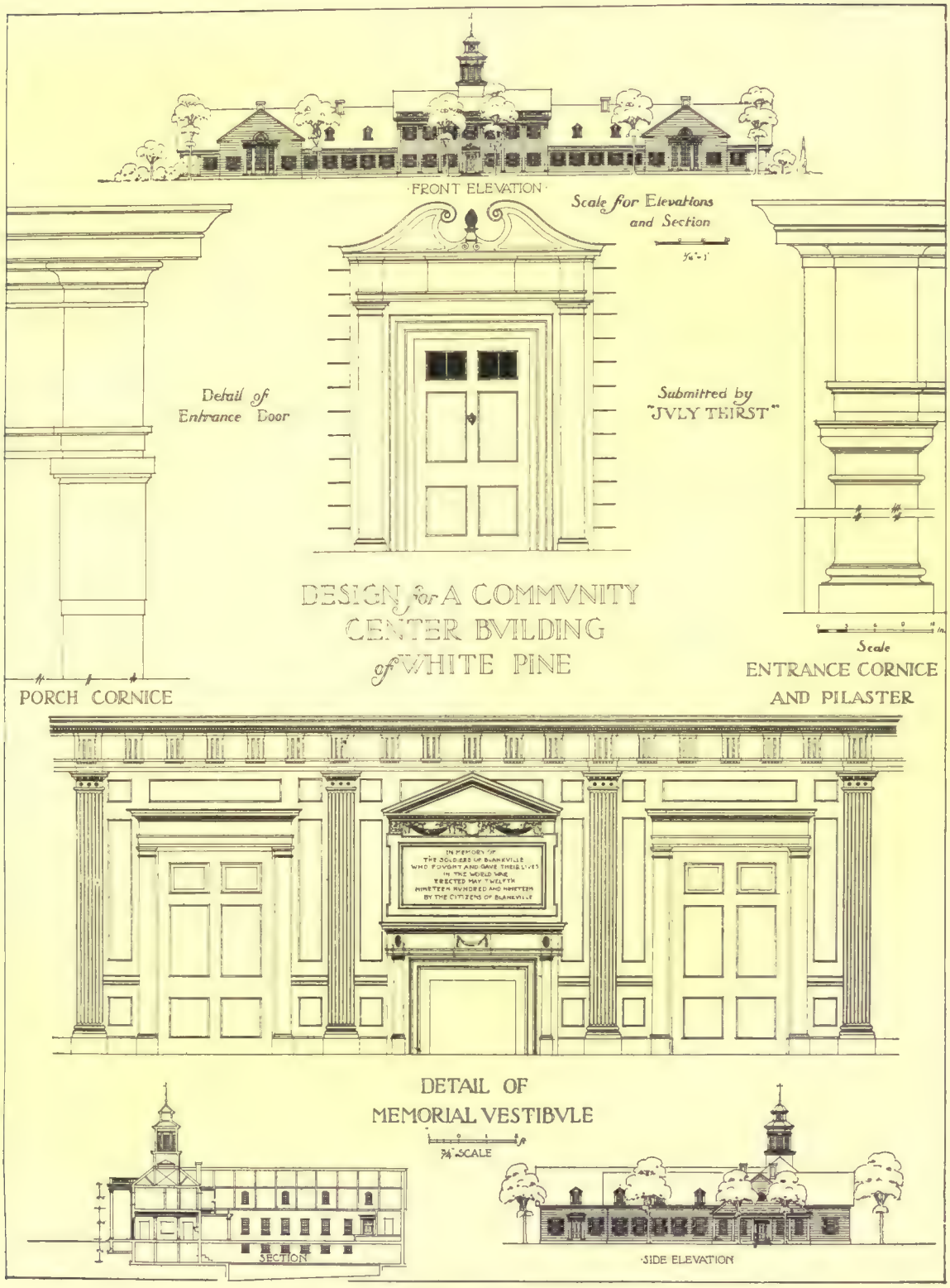
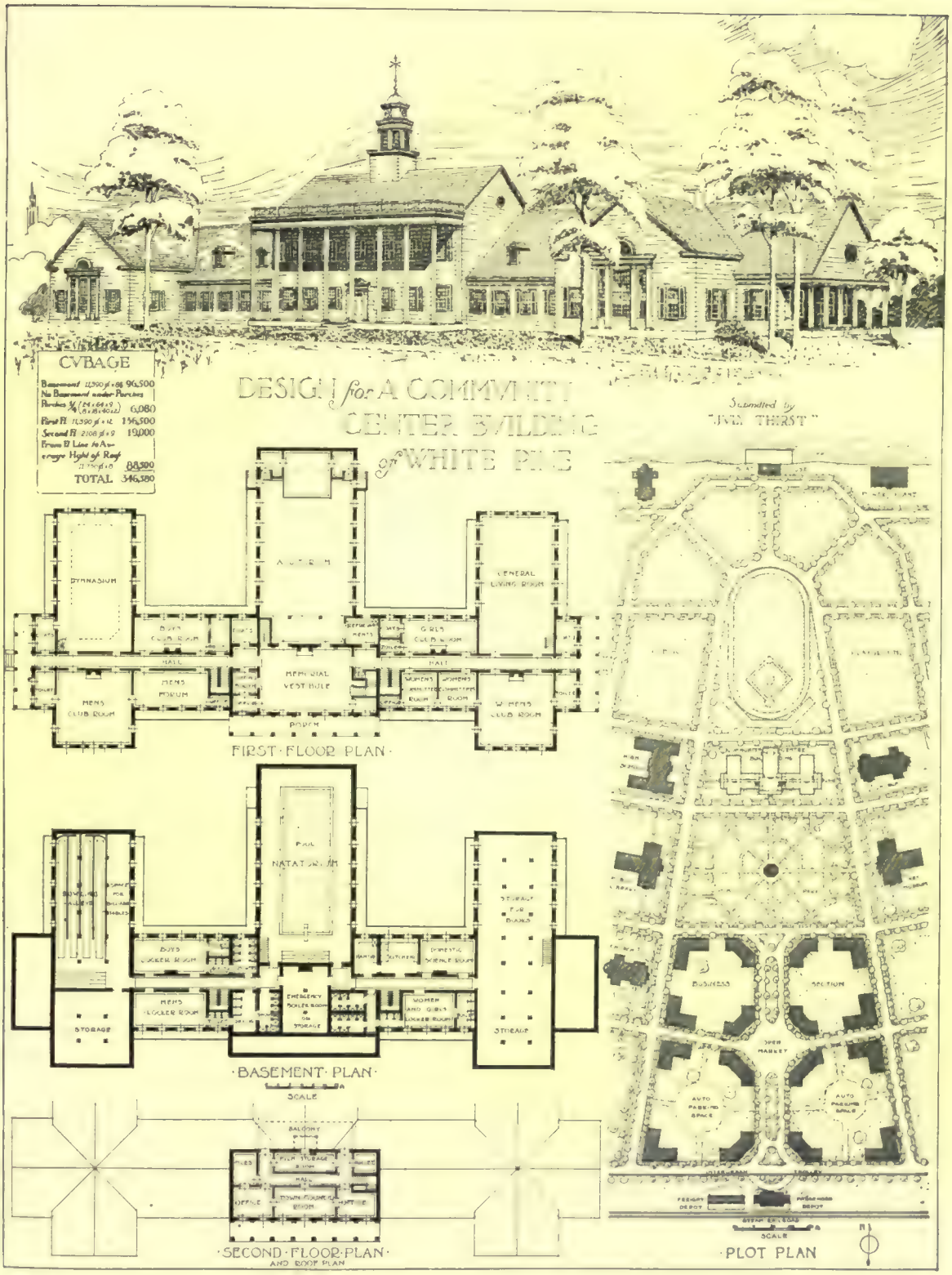


THIRD PRIZE DESIGN, Detail Sheet

Submitted by Leslie W. Devereux, New York, N. Y.



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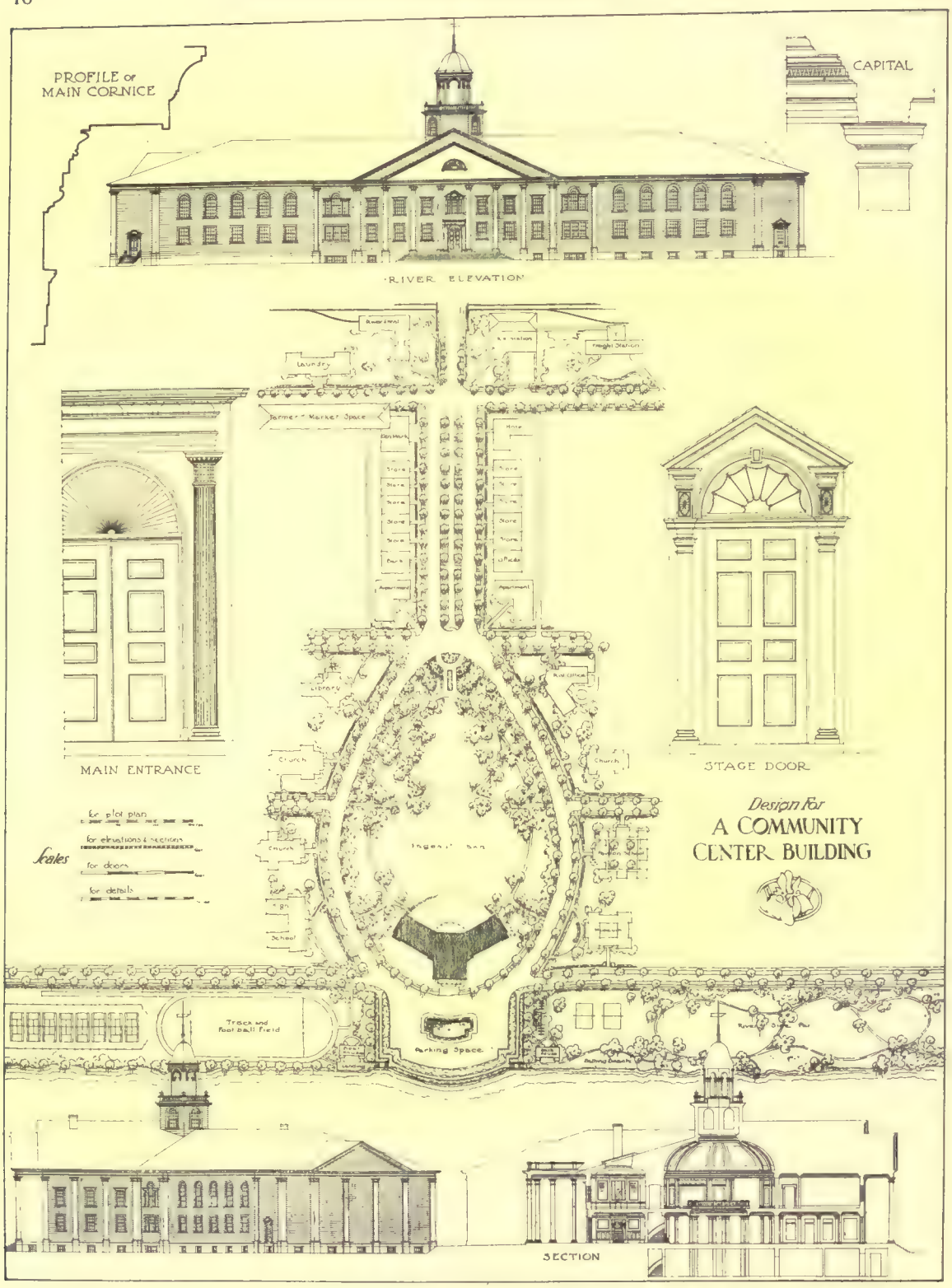
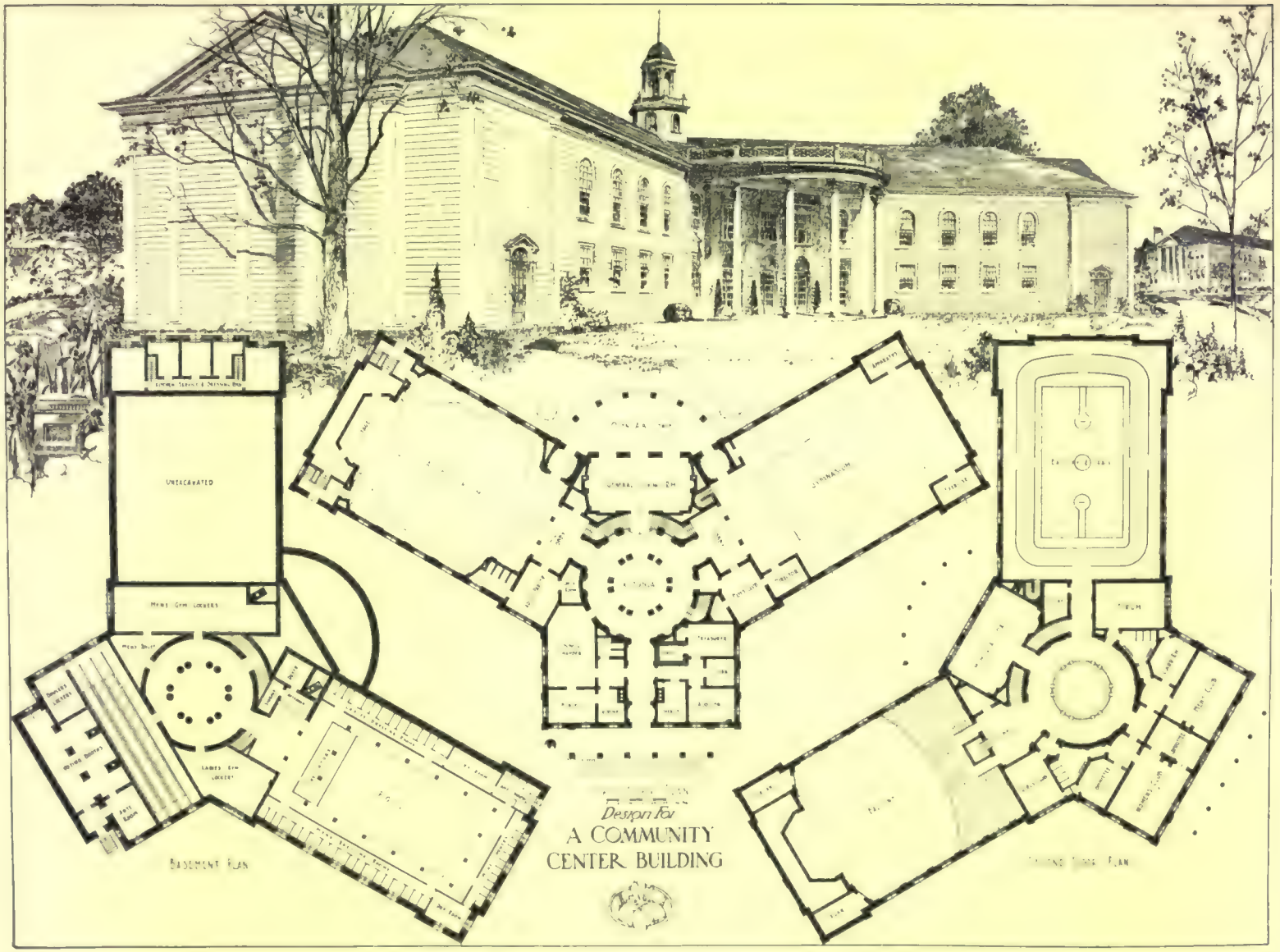


FOURTH PRIZE DESIGN, Detail Sheet

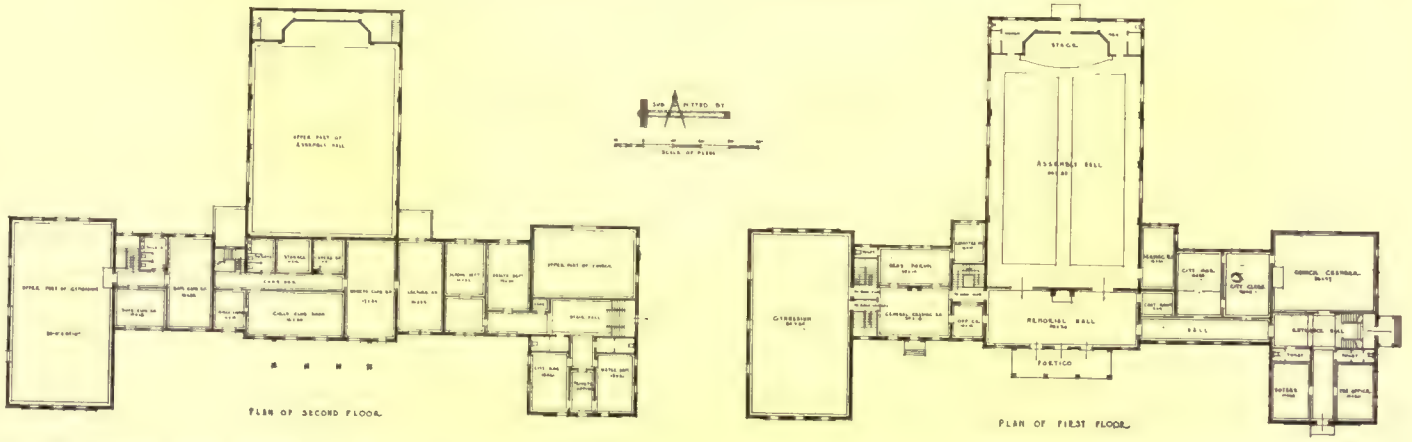
Submitted by Frederick C. Disque, Albert A. Farnham and Maurice E. Kressley, State College, Pa.



FOURTH PRIZE DESIGN

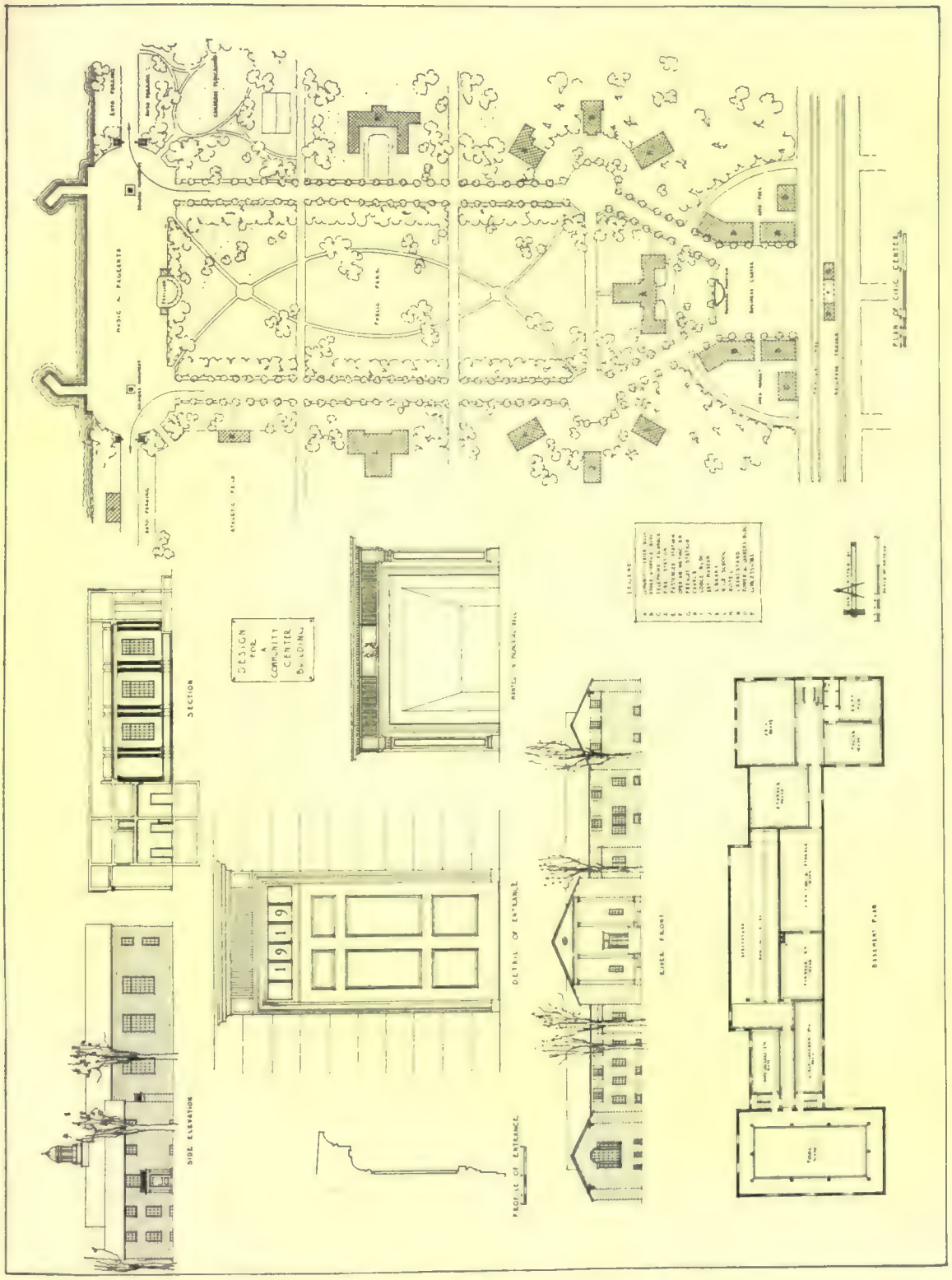
Submitted by Frederick G. Dinous, Albert A. Farnham and Maurice E. Kressley, State College, Pa.

DESIGN FOR A COMMUNITY CENTER BUILDING

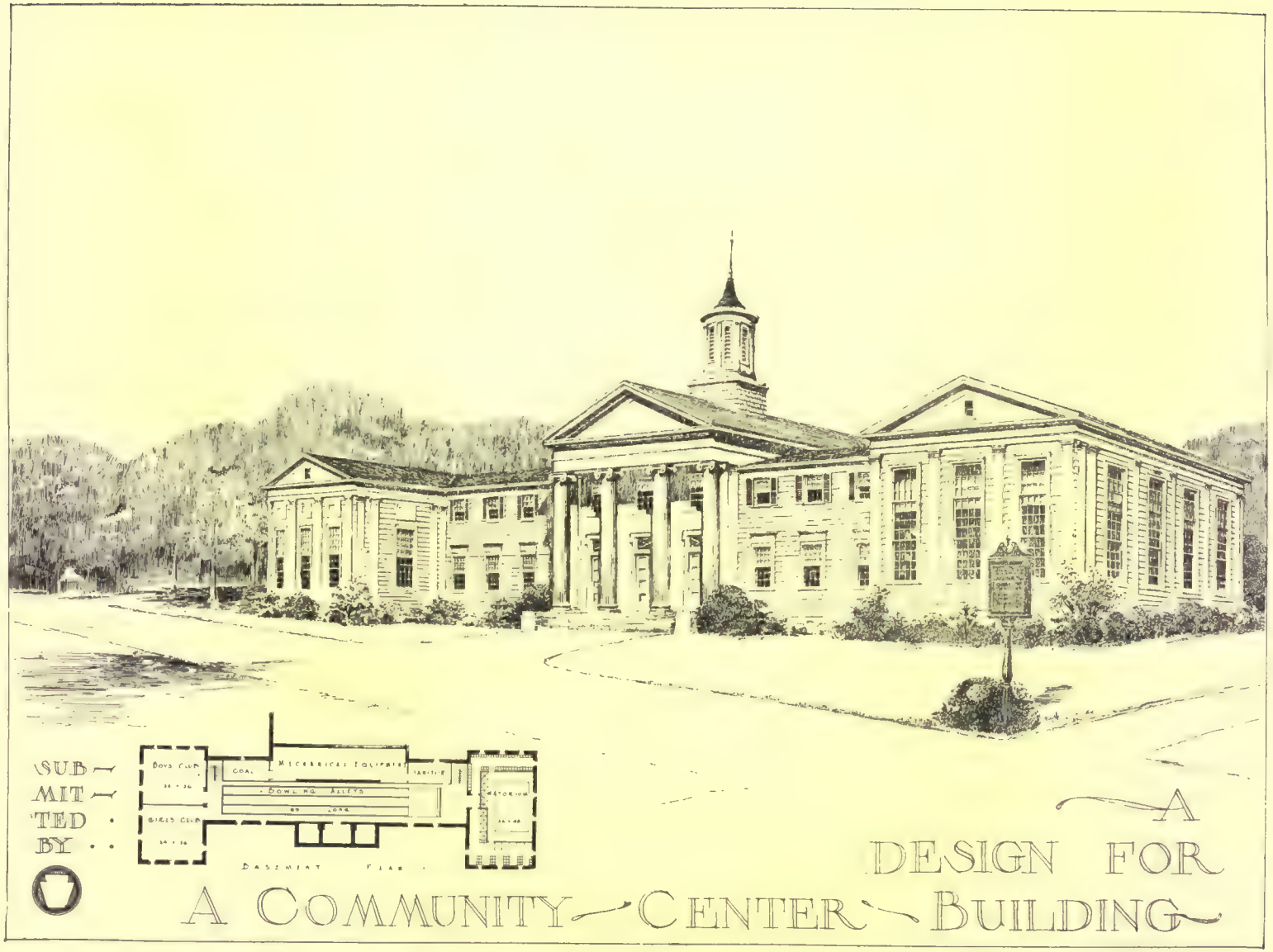


SPECIAL MENTION

Submitted by Paul R. Williams, Los Angeles, Calif.

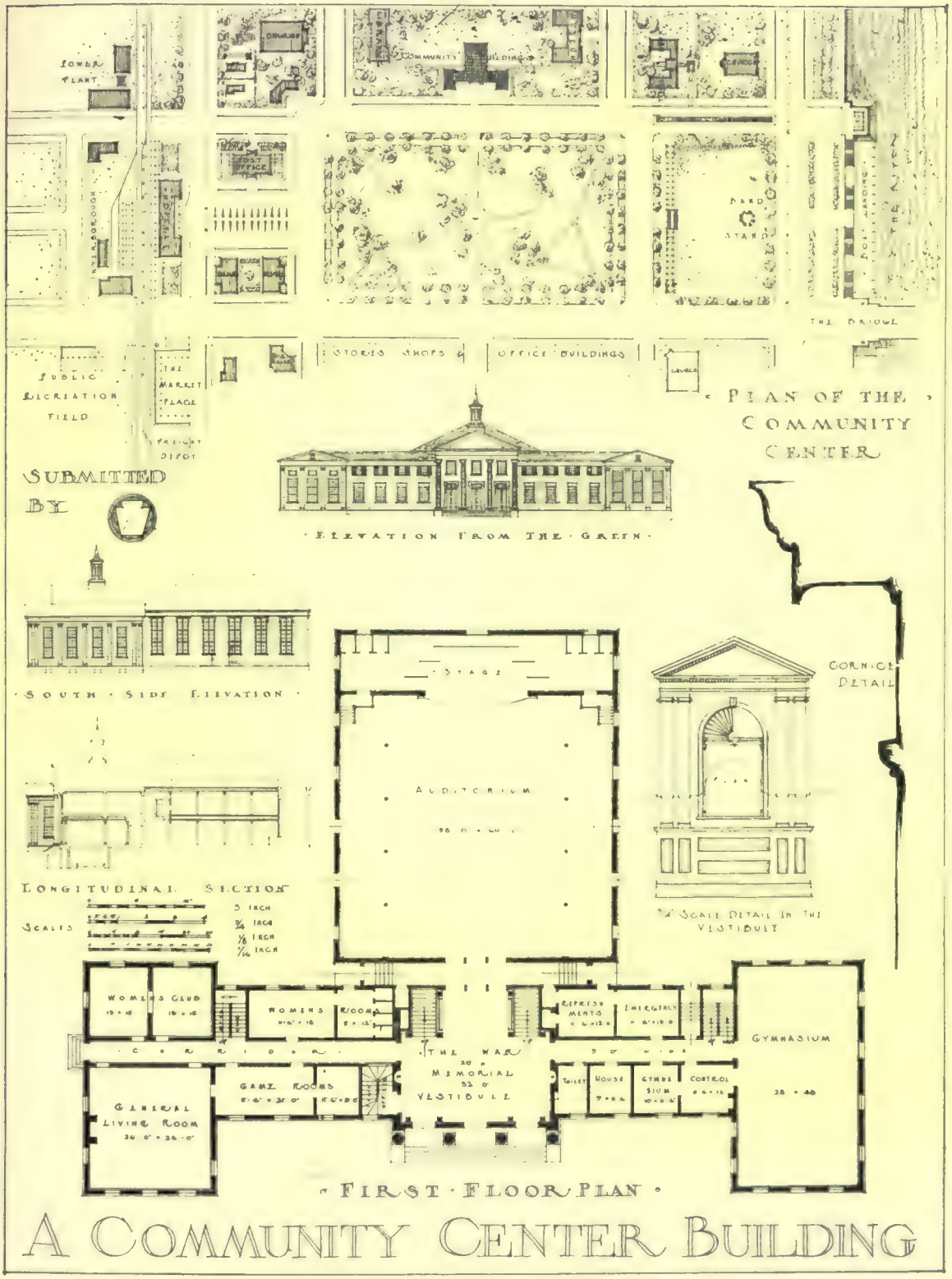


SPECIAL MENTION, Detail Sheet
Submitted by Paul R. Williams, Los Angeles, Calif.



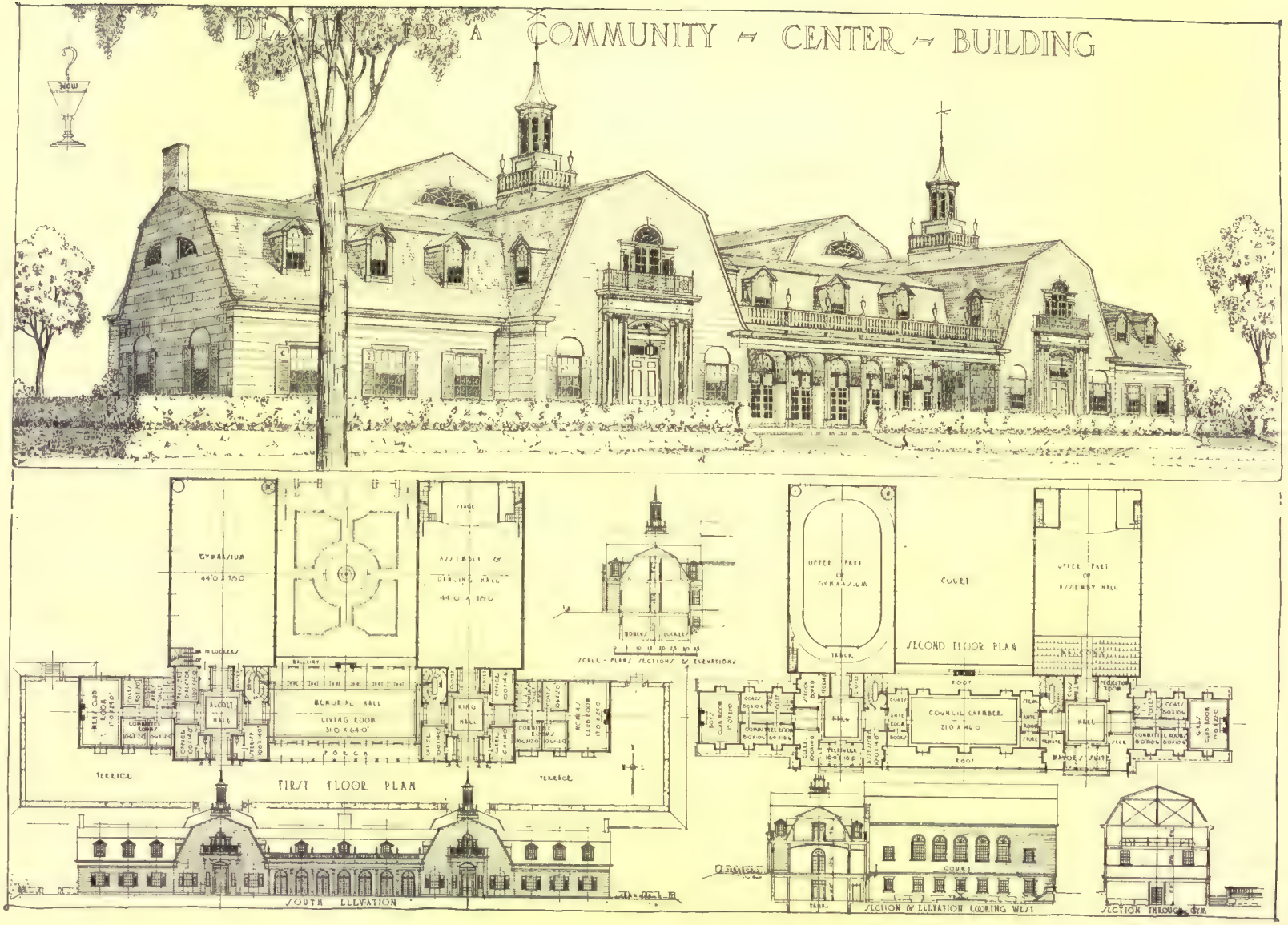
MENTION

Submitted by Henry Herbert Dean, New York, N. Y.



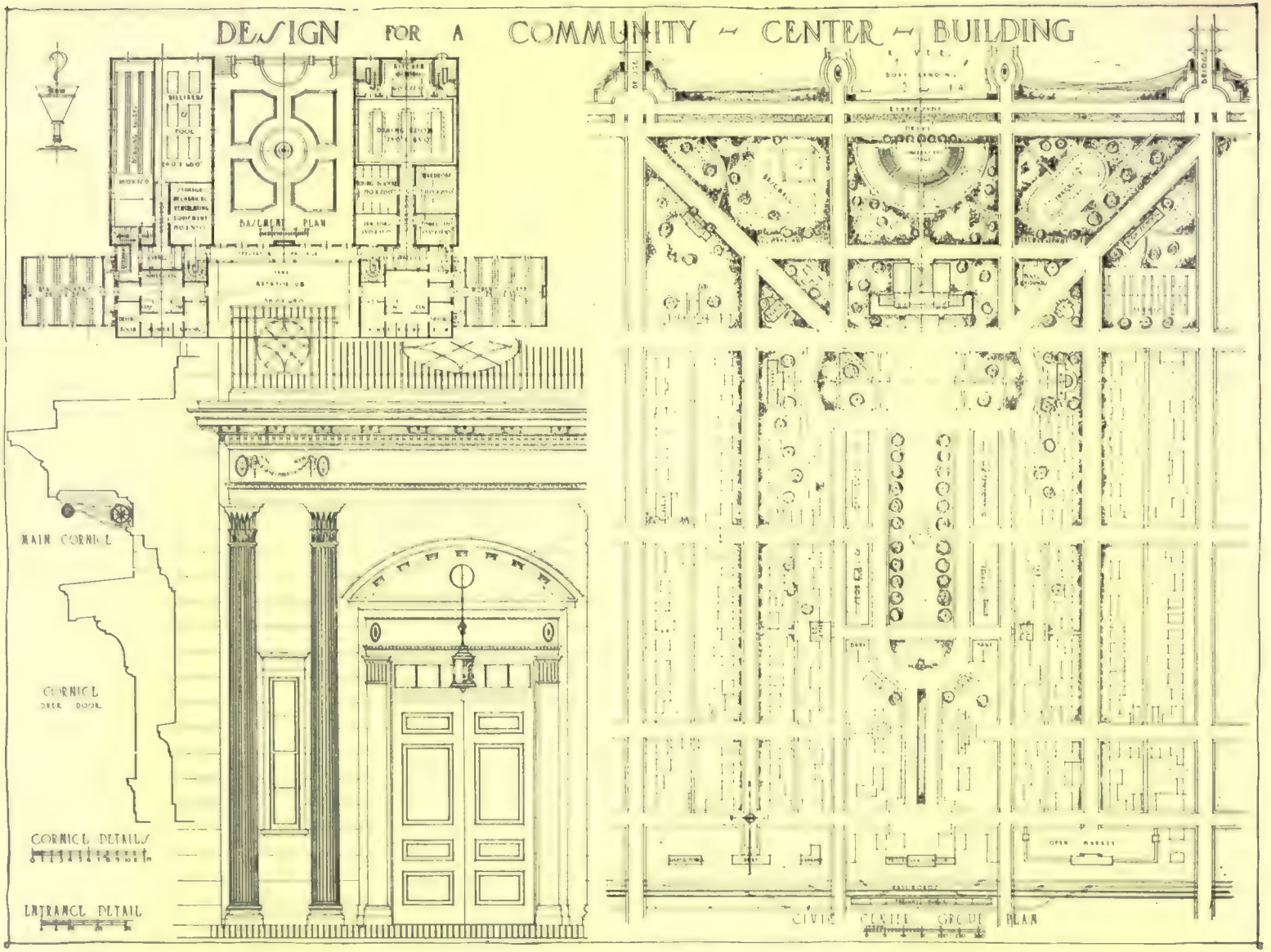
MENTION, Detail Sheet

Submitted by Henry Herbert Dean, New York, N. Y.

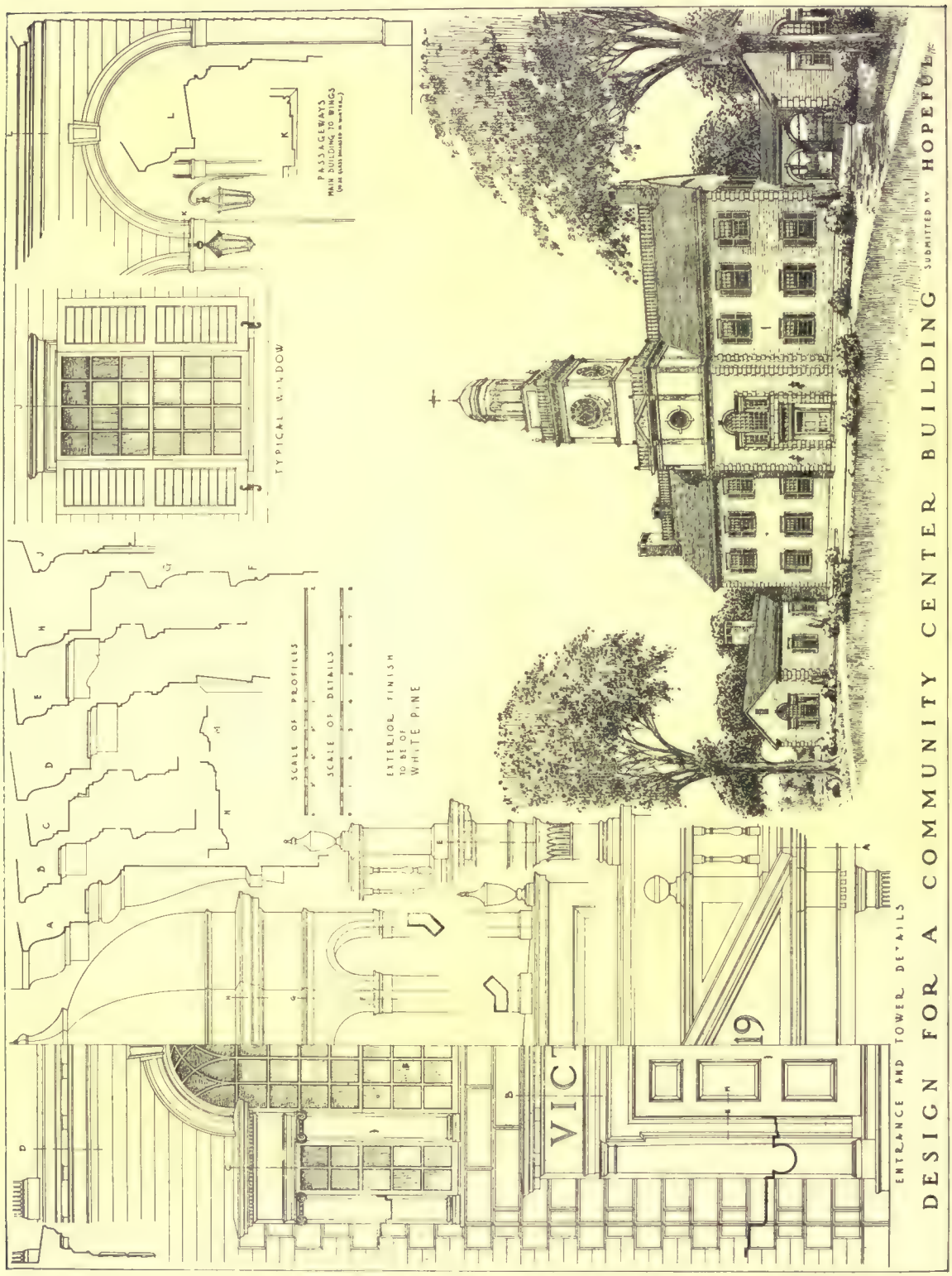


MENTION

Submitted by Clarence E. Wechselberger, Chicago, Ill.

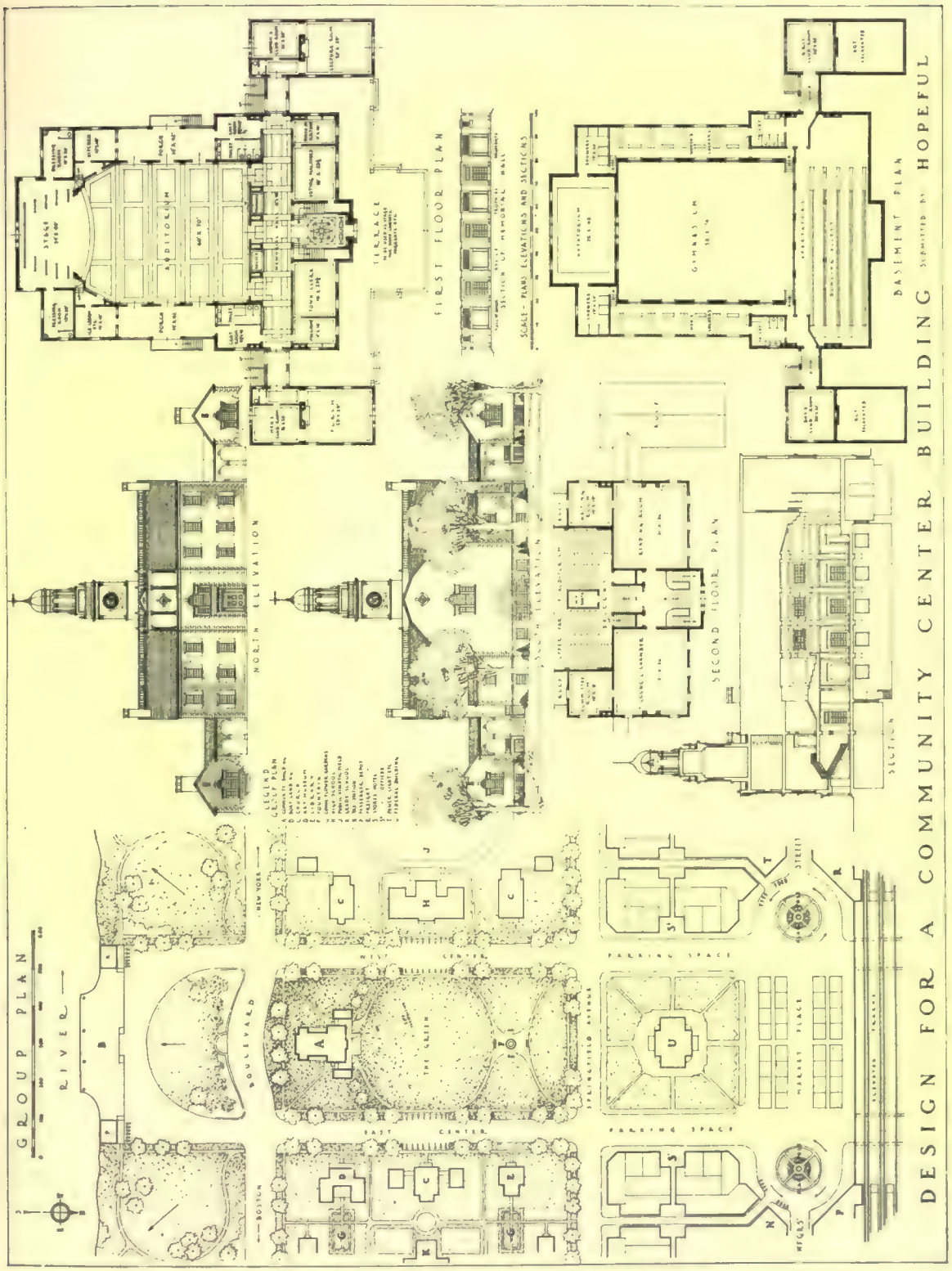


MENTION, Detail Sheet



MENTION

Submitted by Carl C. Tallman and R. Douglas Steele, Auburn, N. Y.



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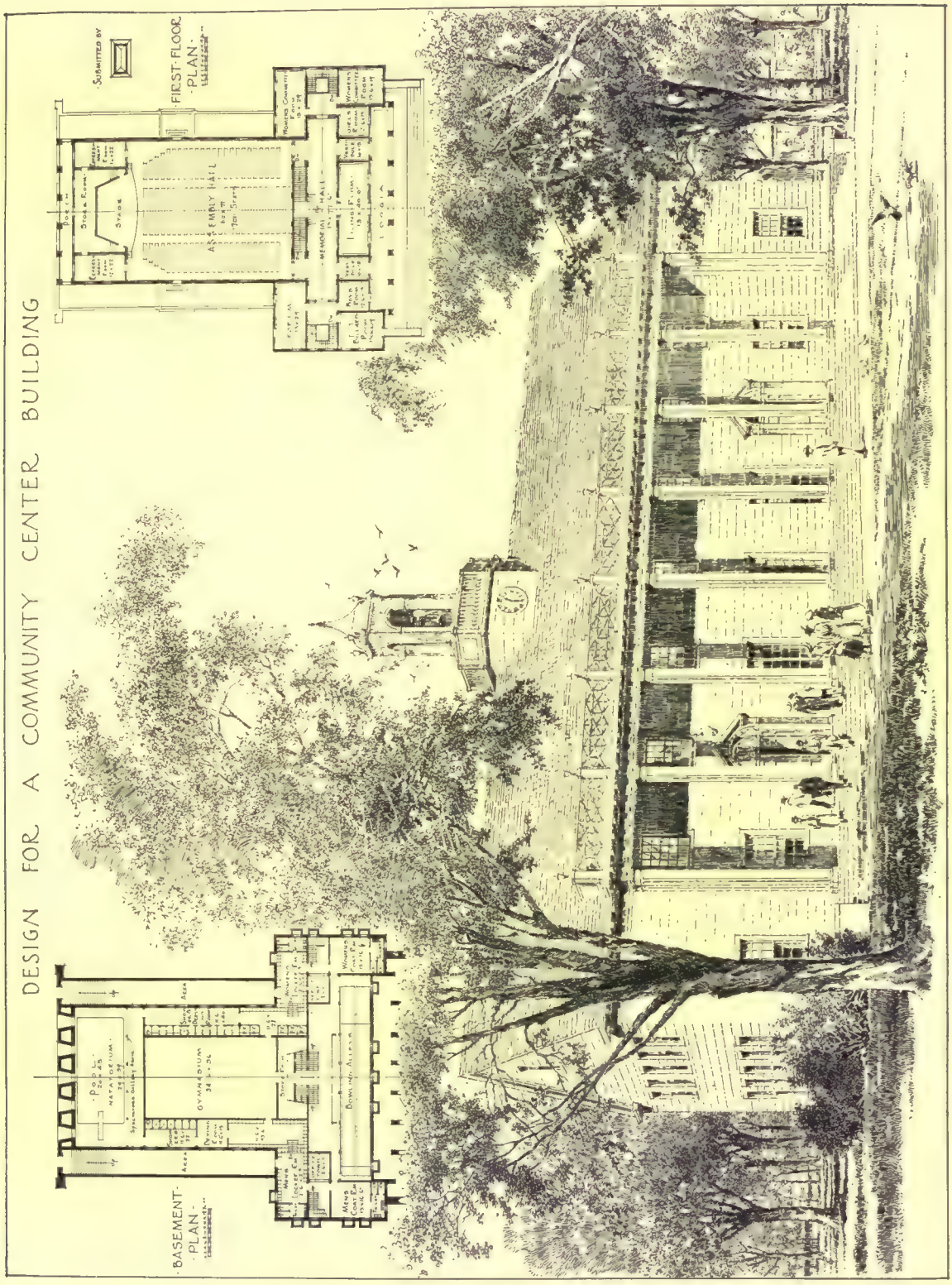
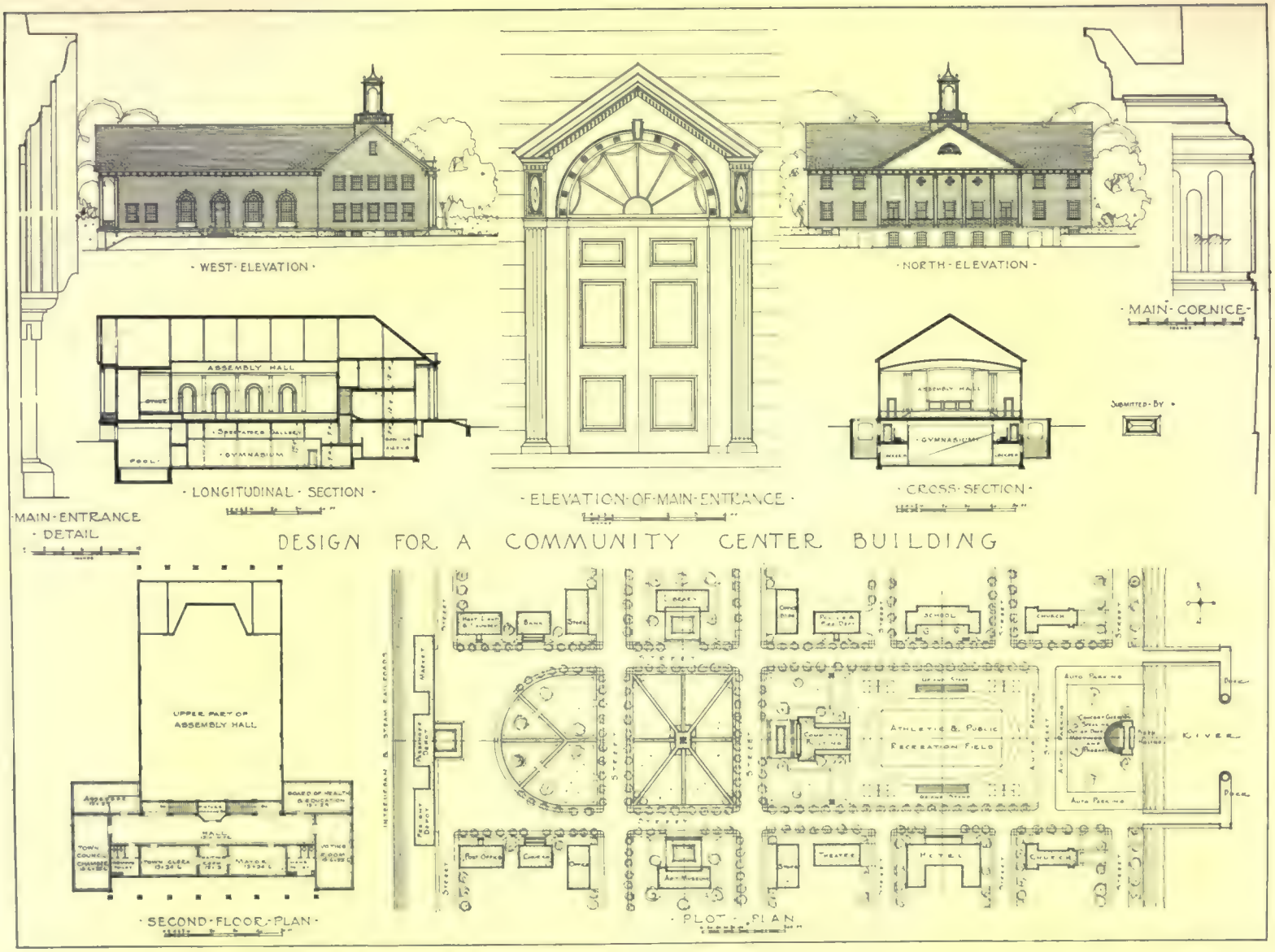


MENTION

Submitted by E. J. Maier, T. E. King and F. Lange, Toledo, Ohio



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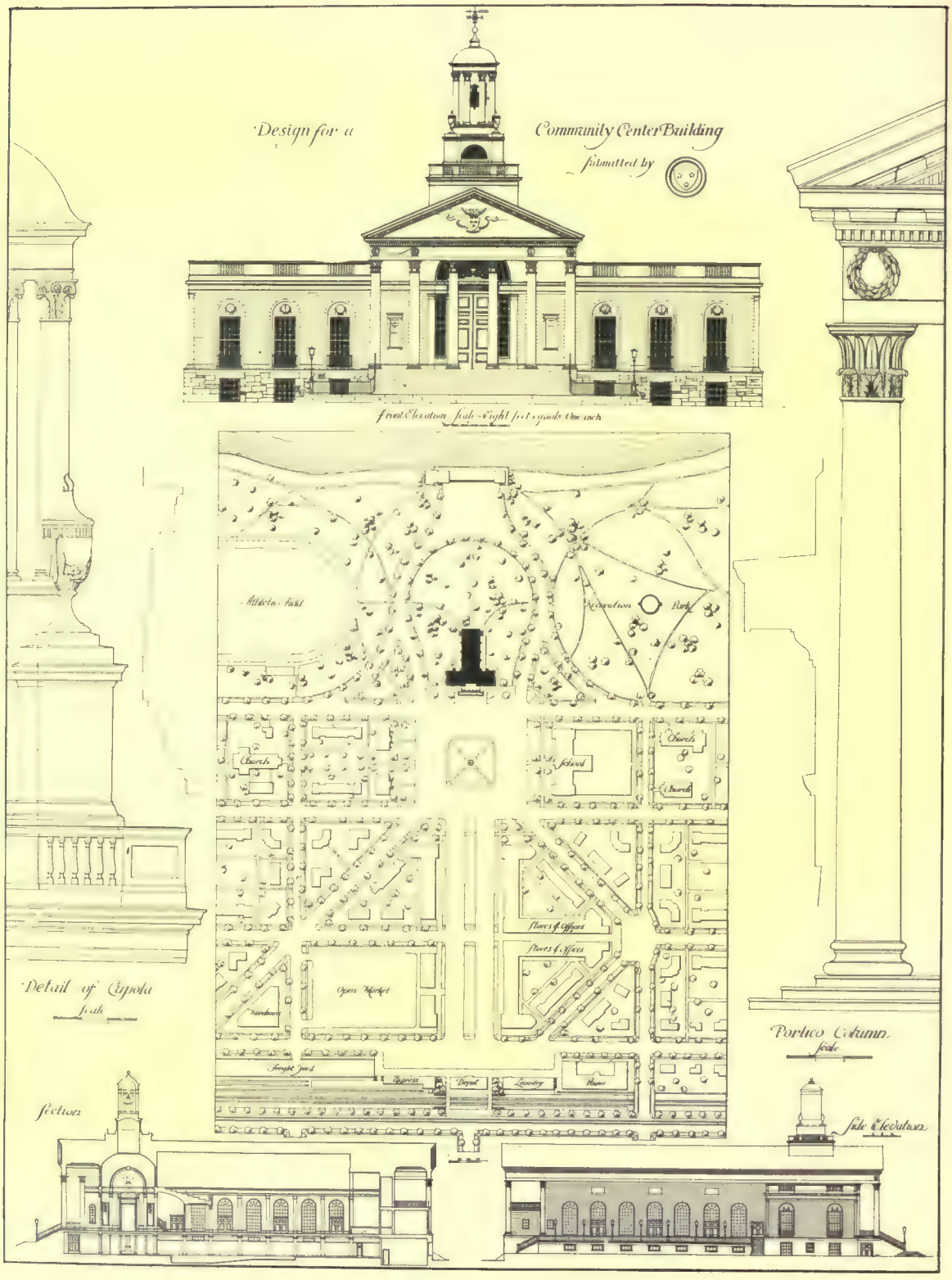


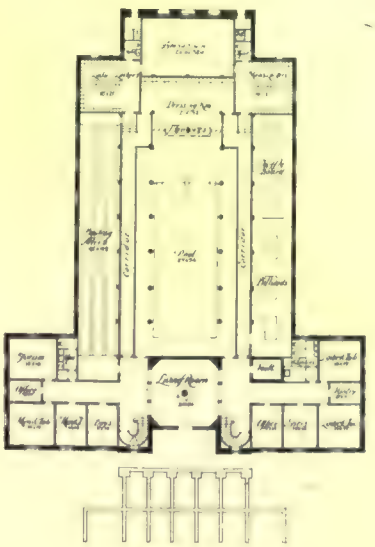
MENTION, Detail Sheet

Submitted by Charles Mink and O. R. Eggers, New York, N. Y.

Design for a Community Center Building

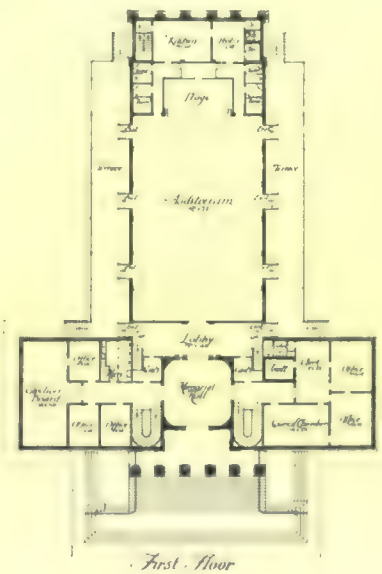
Submitted by

MCMXIX



Basement

Scale for Plans



First Floor

MENTION

Submitted by Charles Mink and O. R. Eggers, New York, N. Y.

square, the authors have saved a large area for a broad lawn, beyond the Community Building, sloping to the river, for pageantry, athletics and the other outdoor activities of community life. The Community Center Building has a well lighted, well balanced plan. The various services are well placed, and the entrances and exits are particularly well arranged for the several uses to which the building will be put. We find the character of the building and its presentation altogether delightful. The exigencies of wood construction, if not of structural ethics, probably allow the two-story rotunda to float lightly on the top of the bowling alleys and corridors of the basement. Nevertheless, we ourselves, in a building of this presumable simplicity, would have preferred to discard the interior rotunda if it became in any sense an architectural misfit.

SECOND PRIZE DESIGN. In the design awarded second place the distinct atmosphere of a New England village is maintained and the design both subordinates itself and characterizes the atmosphere. The group plan, while convenient and logical, does not depart from the scale of a New England village subdivision as to streets, size of buildings or of open spaces. The commercial facilities are grouped around the station, and the Community Center Building, as the important focal point, is at the base of the composition and opposite the entrance to the village. In this design as well as in a number of others, the river front is used to advantage. Under the conditions of the problem, it is the opinion of the Jury that the river is quite as important a feature as the railroads, and those designers who have developed that possibility have secured a very favorable consideration by the Jury. The plan of the Community Center Building is straightforward, convenient and logical. The features of the plan are evident and do not need special mention—with one exception: that is, the position of the voting booths, to which reference has already been made.

THIRD PRIZE DESIGN. The design placed as third is not as successful as the first two on account, among other things, of the separation of the community center from the business center by a park, which seems to result in the subdivision of the entire tract into four separate spots. The business center seems too formal for a village of this population. The two converging main streets are well located and would afford pleasing vistas to the river. The location of the public playgrounds and the athletic fields is good, but the Jury regrets that the author has not taken greater advantage of the possible development of the river front. To be specific, in a small detail the balancing of a church with a power plant is not fortunate.

The exterior of the building is highly pleasing and thoroughly expresses the idea of a village community center, and is, moreover, entirely appropriate to its use. The plan of the building is one of the strongest features of the design. The position of the auditorium is correct and it is well proportioned. The gymnasium is well lighted and ventilated. The wing of the building adjacent to the general living room and women's rooms is also well designed, and the porches at each end are very attractive features. The position of the voting booths is good, though more light would be desirable, and the separation of the town offices in the second floor of the central part of the building is very good, indeed.

FOURTH PRIZE DESIGN. The fourth prize design is an interesting variant. It is noteworthy principally for the admirable community use it makes of the river frontage. A riverside park, bathing beach, tennis courts and athletic field are here provided. The conception of the author appears to have been that the Community Center Building should be placed in close relation to the river front, and would seem to have been so planned as to command views up and down the river. The plan of the building is interesting, but the *poché* does not express a frame building. The treatment of the ends of the two wings, while it would undoubtedly be impressive if executed in stone, would be exceedingly bleak in clapboards. In the general plan an effort seems to have been made to plant out these two uninteresting ends, a device which should have been made unnecessary.

SPECIAL MENTION. While the programme did not call for any first mention, the solution was so good in this case that the Jury felt it to be worthy of special commendation. The principal criticism of the group plan is the lack of scale in some particulars, and the plans of the building, while workable, are amateurish. With these exceptions, it is an excellent expression of a Community Center Group, has the charm of a New England town, and the Community Building is unmistakably a wooden structure.

WALTER H. KILHAM
H. VAN BUREN MAGONIGLE
DWIGHT H. PERKINS
E. J. RUSSELL
WADDY B. WOOD
Jury of Award

An Architectural MONOGRAPH on OLD CHATHAM & Neighbouring Dwellings South of the Berkshires

With Text by
ALWYN T COVELL
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

HOUSE AT CHATHAM CENTER, NEW YORK. Detail of Entrance and Front Façade.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V OCTOBER, 1919 No. 5

OLD CHATHAM AND NEIGHBOURING DWELLINGS SOUTH OF THE BERKSHIRES

By ALWYN T. COVELL

Contributions by this writer have appeared for some years in "The Architectural Record," "Arts and Decoration," and "Good Furniture Magazine." He is an observant critic with a well-based point of view. —EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

ONE of the most interesting peculiarities of Early American domestic architecture is its "localism," its adherence to type within the confines, often, of a very restricted locality.

There are, of course, the broad, general divisions of types, or styles, with which we are generally familiar—the domestic architecture of the New England States, of the Middle Atlantic States, and of the South.

These broad divisions, however, would by no means serve to identify all Early American dwellings, because there were sub-styles, and distinctly local styles, many of which were radically at variance with the "typical example."

In the South, for instance, all the great houses did not have classic colonnaded porticoes. Besides the Creole type of the far South (a type absolutely peculiar to the locality), there were a great many differing varieties of the style of the Classic Revival, and there were also the detached houses found in Richmond, Charleston, Norfolk, Annapolis, Alexandria, Baltimore and elsewhere in Delaware, Maryland, Virginia and the Carolinas. All could be classed as "Southern," but there are wide differences in their characteristics.

In the Middle Atlantic States there are the varieties developed by the early pioneer settlers of Pennsylvania as well as by its later more prosperous families. Different, again, is the farmhouse of the Dutch colonists, who built in the northern part of New Jersey, on Staten Island and Long Island, through New York State well up into the Mohawk Valley, and, on the west bank of the Hudson, throughout the Ramapo Hills and the Catskills.

In New England is found further variety, with widely different types, seen in isolated farmhouses and in the substantial homes of the merchants and ship-owners of Salem, Newport and New Bedford.

It is the purpose of this monograph, however, to show how a particular type of house, its identity traceable through detail, appears scattered in an irregular line southward from the Berkshires to the vicinity of Danbury, in Connecticut. And a remarkable proof of the close localism of Early American types of domestic architecture is seen in the fact that the examples illustrated, although found but a few miles from Litchfield, possess characteristics pronouncedly different.

A departure of a few miles from Connecticut is made in the inclusion of the unusually interesting houses in and near Old Chatham, which is over the New York State line due west from Pittsfield and Lenox, and due northwest from Stockbridge and Great Barrington, Massachusetts.

It is permissible, however, to include these old Chatham houses with the Connecticut examples found at Sharon, Kent, Danbury and adjacent townships, because their architectural affinity is at once apparent.

The houses show far more imagination and sophistication in matters of detail than those of Litchfield, the use of Palladian windows being the most conspicuous common feature. Nothing in Litchfield, however, resembles the fine old house at Chatham Center shown in the illustrations on pages two, four, five and six.

This house and others included in this monograph show a marked tendency to develop the

design of the entrance by the elaboration of the porch. Fan-lights and side-lights were frequently used, and the Palladian window above the entrance appears to have been the *sine qua non* of the really pretentious house of this type.

It was also a favorite device to plaster the under side of the hood in the forms of cylindrical or elliptical barrel vaults, instead of the plastered quarter-spherical treatment of typical Pennsylvania origin, the "Germantown hood." It would seem, further, that it was the fashion to paint the plaster in these early Connecticut porch-vaults (including the Chatham, New York, examples) a rich shade of blue.

strict classicism, as is apparent not only in the care-free disregard of the traditional relationship of the members of a classic entablature, but in such quaint vagaries as the continuous fringe of reguli, alternating long and short, with no attempt at triglyphs to relate them to the guttæ of the projection immediately above.

With a thorough knowledge of classic precedents and proportions, it would probably be quite impossible to make the naïve departures from rule which, in the case of these early master-carpenters, were crowned with peculiar success.

For the preservation of these delightful evi-

Detail of Entablature and Window Head.
HOUSE AT CHATHAM CENTER, NEW YORK.

Most interesting of all, however, is a study of the detail of these houses,—detail of which the precedent is lost in obscurity. Certainly some echo of Georgian feeling reached these builders, yet their execution and their departures from academic forms suggest that the Georgian influence was not had at first hand. The bas-relief urns and sunbursts in the frieze of the house at Chatham Center certainly recall the style of the brothers Adam, as does also the strong leaning toward elliptical forms, but the manner in which these are carried out is one of extreme architectural naïveté.

The cornices are distinctly classic in general character, but again depart vigorously from any

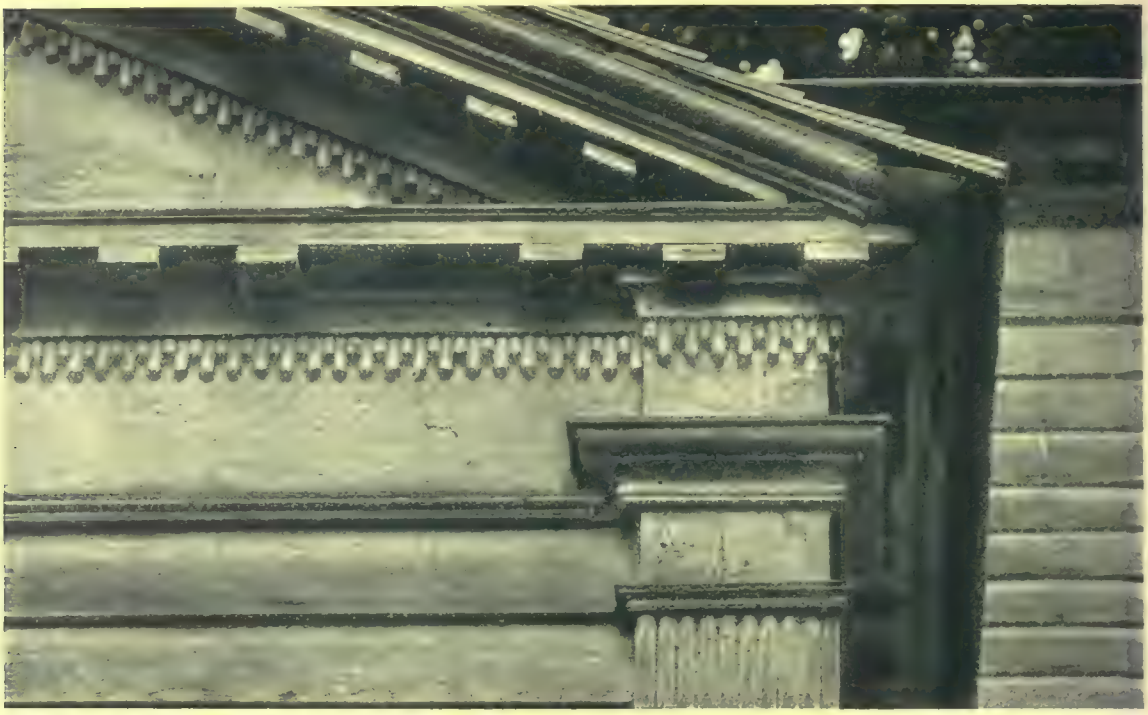
dences of architectural ingenuousness, it is fortunate that the builders of our early days carried out virtually all their work in white pine, which has held its form without disintegration for the successive decades in which no protective coats of paint have rejuvenated the gray and weather-beaten exteriors.

It is probable, however, the builders of these old houses, especially of those which display a profusion of detail, favored white pine because of the ease with which clear mouldings could be run from it, and because of its receptiveness to the carver's tool.

In the gable end of one of the wings of the Chatham Center house are seen planks of ex-

HOUSE AT CHATHAM CENTER, NEW YORK.

traordinary width. In many respects this old house affords rich material for study. The treatment of the windows and of the corner pilasters shows a high degree of architectural instinct, when we realize, in the whole house, ample evidence of a lack of academic architectural knowledge. The presence of strong architectural instinct is felt, also, in the whole mass of the house, for no architect of to-day would hesitate to admit that the management of gabled wings, flush with the main façade, is a difficult problem. Few, indeed, would attempt to under-



Cornice Detail.
HOUSE AT CHATHAM CENTER, NEW YORK.

take such a problem, and fewer still would achieve so successful a result.

The Harper house, at Old Chatham, presents a distinctly graceful porch, and another instance of bas-relief sunbursts in the frieze, strangely unrelated to the windows immediately below, but highly interesting in itself.

The third house, found near Old Chatham, is an unusually interesting one, conspicuous, as a "four-square" mass, for its admirably dignified and static proportions. Its siding boards are not lapped, but flush (an unusual detail for this locality), but its detail is closely in character with other houses in the vicinity. The entablature follows a more nearly classic formula, with its frieze detailed in a way to suggest triglyphs and metopes, though reguli are used, almost in the manner of dentils, as a purely decorative treatment of the window-heads. The square-headed Palladian window over the porch is excellent in proportion, and well in character with the breadth and amplitude apparent in the whole design.

Travelling southward from Chatham, and back over the State line into Connecticut, but a few miles from Litchfield, Sharon is found to possess a number of very interesting houses. These, for the most part, are more developed in detail than the Litchfield houses, the scale of the dentils and mouldings of the house illustrated on page seven being unusually fine.

The embellishment of the frieze, seen in the old house at Chatham, is also apparent in Sharon, the detail of the house on page thirteen being most effective.

Another interesting frieze treatment is seen in the Bacon house, at Kent, Connecticut—a house also possessing a number of other features. Especially interesting is the little rear porch, with tapered square posts, and the elaborate treatment of all the window-heads. In the frieze, which is carried not only across the gable ends, but up into the peaks as well, there has been an evident intention of following classic precedent in the suggestion of triglyphs, though the alternate spaces are too narrow for metopes.

Detail of Entrance
HOUSE AT SHARON, CONNECTICUT

Detail of Entrance Porch and Front Façade.
HARPER HOUSE, OLD CHATHAM, NEW YORK

HOUSE NEAR OLD CHATHAM, NEW YORK.

BACON HOUSE, KENT, CONNECTICUT.

The curious half-circles in the upper part of these spaces must have been meant to create, by their shadows, the effect of festoons.

At Danbury are found several houses of similar type—especially similar in the general design and detail of the porches. At Sandy Hook, in Connecticut, however, the resemblance swings far more closely toward the kind of house characteristic of Litchfield—plain, clapboarded, sitting close to the grade, and with entrance doors approached only by a broad stone step, and no porch.

Much of the interesting quality of Colonial and Early American domestic architecture, especially in localities remote from the more sophisticated and resourceful cities, came from the fact that nearly all the carpenters and builders in those days were their own architects as well.

There were but few men professionally practicing architecture apart from the actual building of the houses they were designing, and this made possible much of the peculiar kind of individuality characterizing our early domestic architecture.

Perhaps we instinctively admire the successes and ignore the failures of these early builders, which is both a natural and a generous thing to do. Certainly every country builder was by no means gifted with even a faint spark of architectural genius. Many were downright stupid, but most of them, if we are to judge from their works, were strangely endowed with an inherent sense of architectural fitness.

Not all their detail was developed from books, though such famous works as "The Country Builder's Assistant" had wide popularity. Such forms, however, as may have been found in the "Assistant," and other similar works, are often seen to have been only the basis upon which the more imaginative country builder developed a remarkable variety of individual interpretations.

If these American builders had known more about architectural precedent, or had known less than they did, their works would have been of a nature considerably different from the examples which survive.

BACON HOUSE, KENT, CONNECTICUT.

But we cannot very well reckon their work in terms of architectural *knowledge;* these early builders had a thing which is, perhaps, rarer today—a keen and vigorous architectural *instinct.*

It was this that saved much of their work from being either grotesque or stupid, and which gave it many qualities which could never have been attained through mere architectural knowledge—qualities which afford a wealth and variety of inspiration to those architects of today who turn to Early American types for the rendering of the modern American home.

BACON HOUSE, KENT, CONNECTICUT. Detail, Side Doorway.

HOUSE AT SANDY HOOK, CONNECTICUT.

ANOTHER HOUSE AT SANDY HOOK, CONNECTICUT.

HOUSE AT SHARON, CONNECTICUT.

HOUSE NEAR SHARON, CONNECTICUT.
"Jackson Farm."

HOUSE IN WEST STREET, DANBURY, CONNECTICUT. Entrance Detail.

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 3

HOUSE OF LOW COST WHERE COST IS THE FIRST AND QUALITY A SECONDARY CONSIDERATION

COMPILED FROM THE *WHITE PINE SPECIFICATION BOOK* AND SUGGESTED BY THE WHITE PINE BUREAU FOR USE IN WHITE PINE HOUSES OF THE THIRD CLASS

CLAUSE A:
Stock: All white pine used shall be Northern White Pine, or Idaho White Pine, known botanically as *Pinus Strobus* or *Pinus Monticola*. It must possess the natural characteristics, viz.: Closeness of grain, evenness of fiber and softness of texture. It shall be milled to dimensions under the White Pine Standard Grading Rules of the Northern Pine Manufacturers' Association—or Western Pine Manufacturers' Association—or White Pine Association of the Tonawandas.

(Cross out the two which do not apply)

CLAUSE B: For structural uses the grades shall be as follows:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
Posts and girders	No. 1 White Pine Timbers	No. 1 White Pine Timbers	No. 1 White Pine Timbers
Sills and plates	No. 2 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Box
Joists and rafters	No. 2 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Box
Studding, partition sills and plates, bridging or similar work	No. 2 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Box
Rough floors	No. 4 White Pine Common Boards	No. 4 White Pine Common Boards	No. 2 White Pine Box
Sheathing and roof boards	No. 4 White Pine Common Boards *or* No. 4 White Pine Fencing	No. 4 White Pine Common Boards *or* No. 4 White Pine Fencing	No. 2 White Pine Box
Lath	No. 2 Lath (not all White Pine)	No. 2 White Pine Lath	No. 2 Lath (not all White Pine)
CLAUSE C: For exterior work the grades shall be as follows: All finished work, moulded or plain, except as below otherwise specified	White Pine "D" Select Finishing *or* No. 1 White Pine Common Boards	No. 1 White Pine Common Boards	No. 2 White Pine Barn Boards
Beveled siding	White Pine "D" Beveled Siding	White Pine "D" Beveled Siding	White Pine Stained Sap Siding *or* White Pine Star Clear Siding *or* No. 3 White Pine Siding
Other sidings (cove, novelty, rustic, 8 to 12-inch clapboards)	No. 1 or No. 2 White Pine Common Boards	No. 1 or No. 2 White Pine Common Boards	No. 2 White Pine Barn Boards
Sash, doors and blinds	White Pine Factory Lumber	White Pine Factory Lumber	White Pine Factory Lumber
Ceiling	White Pine "D" Flooring—Beaded	White Pine "D" Flooring—Beaded	No. 2 White Pine Dressing *or* No. 1 White Pine Barn Boards D. and M. and Beaded
Flooring	White Pine "D" Flooring	White Pine "D" Flooring	No. 2 White Pine Boards

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 3

HOUSE OF LOW COST WHERE COST IS THE FIRST AND QUALITY A SECONDARY CONSIDERATION

COMPILED FROM THE *WHITE PINE SPECIFICATION BOOK* AND SUGGESTED BY THE WHITE PINE BUREAU FOR USE IN WHITE PINE HOUSES OF THE THIRD CLASS

Continued from page 15

CLAUSE D:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
For interior finish the grades shall be as follows: All exposed finished work, moulded or plain....	White Pine "D" Select Finishing *or* No. 1 White Pine Common Boards	White Pine "D" Select Finishing *or* No. 1 White Pine Common Boards	No. 2 White Pine Dressing *or* No. 2 White Pine Barn Boards
Linings, backing or work concealed from view..	No. 4 White Pine Boards	No. 4 White Pine Boards	No. 2 White Pine Dressing *or* No. 2 White Pine Barn Boards—in One Inch
Flooring	White Pine "D" Flooring	White Pine "D" Flooring *or* No. 1 White Pine Fencing Flooring	No. 2 White Pine Barn Boards D. and M.
Kitchen cupboards, pantry and closet shelving, flour bins, kitchen cabinets, wainscoting and partitions, etc. Kitchen, attic and cellar stairs..	No. 1 or No. 2 White Pine Common Boards	No. 1 or No. 2 White Pine Common Boards	No. 2 White Pine Barn Boards

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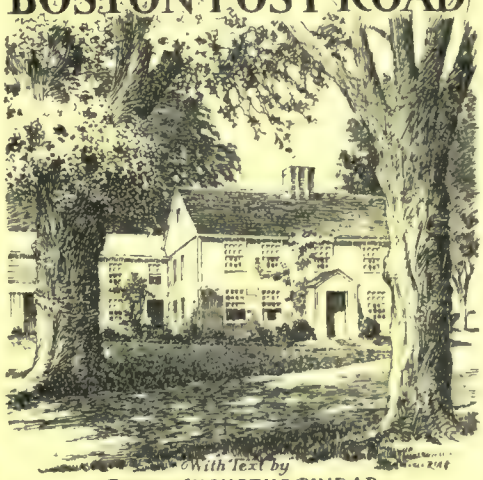
An Architectural MONOGRAPH on The BOSTON POST ROAD



With Text by
PETER AUGUSTUS PINDAR

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920

HOUSE AT GUILFORD, CONNECTICUT.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

VOL. VI FEBRUARY, 1920 NO. 1

THE BOSTON POST ROAD

By PETER AUGUSTUS PINDAR

A well known New England architect, who prefers to have his reputation rest only upon his strictly professional work, uses the above nom de plume.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

THE earliest settlement in Connecticut was made not along the shore, but in its center at Hartford. This is rather curious, since the history of all colonization has been that settlements in new countries have been made first at the ports, and have then expanded up the navigable rivers. One would have expected, then, that the first settlements in Connecticut would have been made in some of its many excellent harbors, at New London perhaps, or New Haven or Bridgeport, and that colonization would have spread first up the Naugatuck, the Connecticut and Thames Rivers, and along the shore of the Sound.

But the settlement was made by men from Massachusetts who advanced overland, and, finding fertile bottom land and a smiling soft countryside along the Connecticut River, founded a little group of colonies around Hartford and Wethersfield. The Connecticut shore was colonized not long after, and as trade developed each little coastal town became the metropolis of the farming community in the neighboring back country.

As means of transportation improved, various cities attained positions of dominance, and instead of a dozen or so small metropolises on the northern coast of the United States, Boston and New York became of great importance, while the other cities dropped into subordinate positions, and either grew very slowly, as was the case with New Haven and New London for many years, or actually receded in population, as, for example, Stonington and Essex. These smaller towns became little more than halting places on the famous old Boston Post Road from New York to Boston, but their inhabitants had already laid the solid foundations of small fortunes, and settling down to a quiet, unhurried life, built for themselves in the closing years of the eighteenth century groups of homes which were in their day of an average quality and cost as high as in any other part of the colonies. Further, since most of the towns have grown hardly at all, and are for the most part beyond the zone of commutation travel to New York or Boston, the houses which served the people a hundred and thirty or forty years ago, have been adequate for their descendants. Where in the big and prosperous cities the proportion of old houses is almost negligible, and the absolute number very few, in the small old towns one could almost fancy one was miraculously returned to the Colonial period, so many old wood-built houses remain.

The settlement was of course by English people, and because the character of the country has changed so little, the names of the towns themselves are a pleasure to hear, recalling visions of old times. The terminology is singularly free from "made-up" names which sound like the titles of a train of Pullman cars; they are all simple English town names, used in tender recollection of the birthplaces of their founders, with one or two reminiscences of Indian nomenclature; and to call them over is to bring to mind the pleasant land of Kent and Sussex and Surrey from which their early settlers came: Westport, Bridgeport, Fairfield, New Haven, Branford, Guilford, Clinton, Saybrook, Lyme and New London—old towns for us, older towns in England.

They are singularly alike even to-day, and must once have been so closely similar that the

Colonial traveller who took the Boston stage-coach from New York to his home town must have been uncertain as to when he arrived, unless he had ticked off the places as he passed. They were as alike as beads on the string of the Boston Post Road,—beads of the same pattern and the same color. Each little town centered around the "green," usually a rectangle nearly square, but sometimes an irregular central space between converging roads, perhaps a long narrow rectangle, or a triangle. Each green was dominated by the church, and the churches, even, were so alike that they offered no convenient means of identification: they were, in fact, often copied directly from others in neighboring towns, as when the trustees of Lyme contracted to have built "a fair copy" of the North Church in New Haven. The stores were hardly distinguishable from the houses, and indeed most shops were only parts of houses devoted to selling things; show windows were uncommon, and those which existed were divided into small panes because it was not yet known how to make large sheets of glass.

Detail.
THE JESSUP HOUSE, WESTPORT, CONNECTICUT.

The houses, too, were very much alike, simple square boxes, usually two stories in height, with fairly low pitched gable roofs. Occasionally one-story houses with rather steeper roofs were built, and sometimes gambrel roofs were employed on both one and two story houses. The plans showed little variety, being almost always contained in a nearly square rectangle, so that the mass was a simple block, sometimes relieved by low wings, although these were usually later additions. Even piazzas or covered porches did not form part of the original design, so that these old houses depended for their beauty upon two things only: the proportion of a very simple mass, and the excellence of the sparingly employed detail in cornices, doorways and windows. Pilasters or engaged columns were sometimes used to decorate the principal façades, and sometimes there was a change of material in the first story from that in the balance of the house, but usually the wall surfaces were of clapboards spaced with apparent regularity.

With such simple motives, it is astonishing that the designers could obtain any variety in appearance, and that they were able to make the houses so uniformly lovely. Most modern architects would be put to it were they compelled to work within such narrow limits and with so few opportunities to introduce new motives; yet the old carpenter-architects appeared to be able to produce endless variations of a very simple theme, each worthy of study. Apparently their greatest question was as to whether the front or the gable end should be placed to the street; when the gable end was the main façade they often ornamented it to a degree with them unusual.

Once in a while we find a house which has a plan different from the standard one to a marked degree, and in these the designers evidently felt very strongly the need for symmetry. Take, for example, the Jessup house at Westport; this house has a gable in the center flanked by short wings with hip roofs. Curiously enough neither of the two doorways is in the gable end but they flank it in the wings; and they are by no means as much ornamented as is customary in doorways of this period, but are rather suppressed to accentuate the importance of the central gable end. The extreme slenderness of the engaged columns expresses their purely decorative purpose, and the arches over the windows and the panels below them illustrate very well the way in which

THE JESSUP HOUSE, WESTPORT, CONNECTICUT.

THE OLD ACADEMY, FAIRFIELD, CONNECTICUT.

the later Colonial designers used plain surfaces of flush boards as a decoration.

One of the most interesting of the buildings along the Post Road is the old Academy, now used as a tea-room, in Fairfield. It was built, as its name indicates, for a boys' school; and its designer evidently felt that its semi-public purpose should be expressed on its façade. This he did by introducing a pediment over the five center bays, and projecting the wall below five or six inches from the main wall. The cupola or lantern is in its present state new, but replaces a former one. The charm of the building is largely in the plain end walls and the flush boards used in the gables and pediment; the detail is not very interesting, but the three doorways, the pediment and the cupola make a quaintly dignified little public building.

New Haven has grown to be a pretty big city itself, but still retains some relics of the time when it was still a toy Colonial city. The old churches still dominate the green, and around it are two or three of the old houses, of type similar to those in the little towns along the Post Road. Going east from New Haven along the road all the way to New London, we pass through an unbroken succession of little towns which, at least in their central features, have changed little in the last hundred years. We can still form an excellent idea of how Branford, Guilford, Clinton, Saybrook, Lyme and Mystic appeared from the top of the mail stage; or, indeed, from any one of the towns we could know how the others must have looked. Most of them still have at least one old church with four tall columns down the front and an excellent classic tower over the main entrance; the old greens are well kept and filled with old elms, and surrounded by square white houses appearing to regard the green, over the white picket fences which surround them, with an air demurely discreet. Of these houses the several varieties are illustrated: the beautifully placed square old house at Guilford, with its tiny dooryard, shows in its roof of unequal pitches a reminiscence of the seventeenth-century work; the house on the Post Road near Saybrook is as nearly typical of the locality and the period as it is possible to imagine; one of the "early settlers" survives in Groton Center, bearing a tablet which states that "Whitefield the Evangelist preached from a platform erected level with the upper windows of this house, June, 1764." Curious inscription!

HOUSE AT GROTON CENTER, CONNECTICUT.

(Text continued on page 12)

HOUSE AT OLD MYSTIC, CONNECTICUT.

THE OLD ACADEMY, FAIRFIELD, CONNECTICUT.

HOUSE NEAR WESTBROOK, CONNECTICUT.

HOUSE AT GROTON CENTER, CONNECTICUT.

THE STAUNTON HOUSE, CLINTON, CONNECTICUT.

HOUSE AT OLD LYME, CONNECTICUT.

Doorway.
HOUSE AT GROTON CENTER, CONNECTICUT.

It interests us because of its very humanity, the quality it has of small town gossip. Very likely, not one out of fifty who reads it with edification has the remotest idea of who was "Whitefield the Evangelist," or even a very clear idea as to what an evangelist is or was. The inscription fails to inform us where the platform was erected. Was it against this house, or across the road, or in some neighboring State? And why should this house have been used as a standard of measurement? Yet it is a curiously satisfactory inscription, and one leaves with real pleasure at knowing that the platform was so high, and hopes that the preacher didn't fall off.

Some of the houses are of the humbler sort—farmers' or fishermen's cottages; but all alike are pervaded by the same peaceful spirit which holds the whole countryside in a sort of spell. It must be a very happy life to be a fisherman in the town with the most enthralling name in America,—Mystic; though Qu'appelle in Quebec Province also has its claim. Mystic has not grown at all, but sits on its Mystic River, dreaming of the days when its whale-ships brought back souvenirs from Tahiti and the Marquesas. New London, on the other hand, has grown great, or at least greater than it was, and is fortunate in having one of the few public buildings of Colonial days extant,—the county court house,—from which we gain a very clear conception of what was our ancestors' idea of grandeur. We have advanced beyond them in the understanding of what size is, and what art is, but we can still learn from the quiet dignity of this beautiful old building the value of pure design.

Our ancestors' conception of what was requisite to elevate a building to the dignity of a court house differed from ours, less in the choice of motives than in their size. Pilasters to-day are the things we most commonly use to impress upon the beholder the fact that the building they adorn is one of importance, but where we would indicate the size of the rooms by running the pilasters the full height of the building, the older designers prefer to superimpose their orders. There are few or no elements we can select from the design of this building which identify it as a public building rather than a residence, and yet its motives subtly express its purpose. The material of which it is composed, the scale of the detail, the general mass and even the lantern are not in any sense distinct from the same motives in private-house work; the pathetic attempts

Doorway.
HOUSE AT OLD LYME, CONNECTICUT.

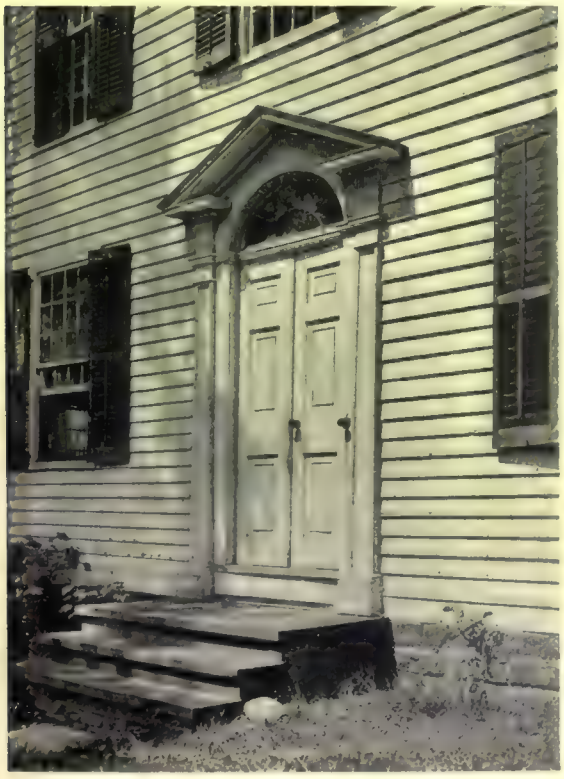
to produce a sense of solidity by the introduction of quoins on the first story and heavy key blocks over the windows are not distinguishing features of this building, or even of other old public buildings.

The same characteristics mark most of the early American public buildings, as for example the New York City Hall and Independence Hall in Philadelphia; the purpose was rarely expressed by magnifying the size of motives, but rather by their multiplication, and it would seem with real benefit to the dignity and quality of their work. A large row of columns is unquestionably an impressive feature, but there seems to be a limit to the size to which they can profitably be used; to increase them beyond this limit is rather an evidence of paucity of imagination than of a lofty conception. It will be remembered that Guy Lowell won the competition for the New York County Court House with a design which was least in scale of all those submitted, and the enormous columns which were the dominating feature of many of the designs submitted became ludicrous when the true scale of the exterior was indicated by Mr. Lowell's drawings. It must also be remembered that there is no problem in classic architecture more difficult than to super-

Doorway.
HOUSE AT OLD MYSTIC, CONNECTICUT.

impose orders, especially more than two in number, yet it is a problem which the early architects solved in general much better than we. The greatest difficulty is probably to combine the cornice of the building with the entablature of the uppermost order; certain of our architects have even tried to decorate skyscrapers from top to bottom with applied orders of two or three stories each; it is obvious that it is impossible to reconcile the scale of the cornice of a thirty-foot order with that of a three-hundred-foot building. In this little court house at New London, the two-story building is perfectly terminated with a cornice of excellent scale as regards the order of which it is an integral part.

It is impossible to say just why we are so rarely able to approximate the quality of Colonial work. Certainly we are better educated in architecture,—or should we say *more* educated? We have a wider field of precedent from which to draw and we have more money and better mechanics with the same quality white pine as a building material, yet the Colonial architect showed within his limited field a more daring talent for design, and a greater perfection in execution.



Doorway.
HOUSE NEAR SAYBROOK, CONNECTICUT.

THE COUNTY COURT HOUSE, NEW LONDON, CONNECTICUT.

The White Pine Monograph Series

FIFTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A ROADSIDE TAVERN

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS		JURY OF AWARD	
Design placed first will receive - -	$750.00	Cass Gilbert - - -	New York
Design placed second will receive - -	$400.00	Chas. Z. Klauder - -	Philadelphia
Design placed third will receive - -	$250.00	Howard Shaw - - -	Chicago
Design placed fourth will receive - -	$100.00	R. Clipston Sturgis - -	Boston
Six Mentions		F. R. Walker - - -	Cleveland

Architects and Architectural Draughtsmen are cordially invited to compete

Competition closes at 5 p.m., Monday, May 3, 1920

Judgment, May 14 and 15, 1920

IT has long been a matter of regret that the standard, not so much of food and service, but of the general appearance of the roadside hostelries in the rural districts of the United States is so universally discouraging, while in England every wayside tavern offers at least cheerful and agreeable surroundings to its patrons. In many cases a ramshackle, unkempt-looking building houses an excellent cuisine, but unless its reputation for good food is known, the casual passer-by will not be tempted to try its hospitality.

Of late, owing to the increase in motor traffic, and the correspondingly large demand for attractive accommodations and adequate service, a great many small hostelries, situated often in pleasant and secluded spots, have been established. Although some of these places, especially in the neighborhood of the larger cities, have an unenviable notoriety, there are very many others which meet pleasantly and without ostentation a very real necessity. These latter establishments—call them taverns, coffee houses, restaurants, or what you will—have been for the most part housed in old buildings, with the slightest possible alterations to make them in any sense adequate. The proportion which have been intelligently constructed to suit their purpose are small. However, those in which care has been expended to make them artistically agreeable have attracted sufficient patronage to prove that the expenditure has been justified. Of course, good food and good service will eventually attract a regular clientele, but the casual passer-by will instinctively assume that the tavern with an inviting and tasteful exterior will be managed by people who know how to care properly for the traveller.

Therefore, for the subject of this competition, we have selected a small roadside tavern, capable of providing satisfactory, though simple, entertainment, and not necessarily situated in or even near a city.

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows:

A dining room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing.

Men's dining room, area 200 square feet.

Private dining room, area 175 square feet.

Private dining room, area 100 square feet.

Reception room, area 250 square feet.

Adequate lavatories and toilet rooms for both men and women.

Kitchen and service portion, area 500 square feet.

Chauffeurs' dining room, area 150 square feet.

Living room for proprietor's family, area 300 square feet.

Two main bedrooms, area 225 square feet each, and one bath.

Four servants' bedrooms, area 80 square feet each, and one bath.

A space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway.

These rooms may be disposed in one, two or three stories, as the competitor may elect.

Floor heights should not be less than 8 feet nor exceed 12 feet.

Cellar will be required for heating purposes only, and need not be indicated on drawings.

No piazzas other than an entrance porch are required.

The problem shall include a lay-out of the plot indicated herewith, showing development of the property as a whole.

The competitor shall design an appropriate hanging sign for the entrance, which, drawn at a scale of ½ inch to the foot, shall be his *nom de plume* or device.

The architectural style is optional.

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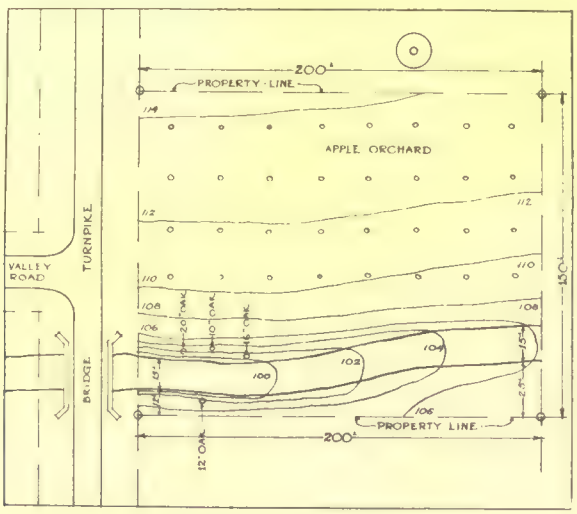
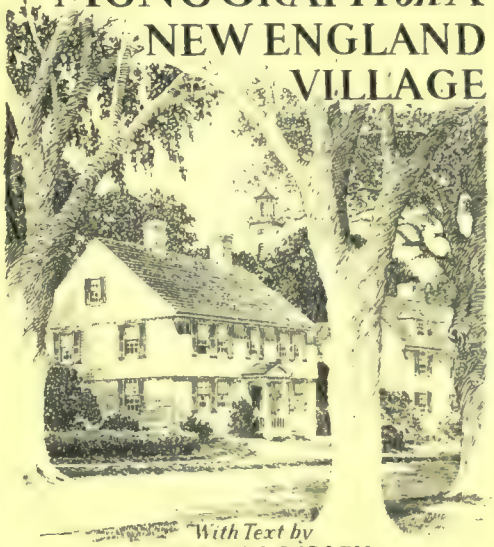


SURVEY OF PROPERTY.

An Architectural MONOGRAPH *on* A NEW ENGLAND VILLAGE



With Text by
HUBERT G RIPLEY

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920

THE JENKS-GREENLEAF HOUSE. Detail of Doorway.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI APRIL, 1920 No. 2

A NEW ENGLAND VILLAGE

By HUBERT G. RIPLEY

Mr. Ripley was born in Massachusetts, and, from the nature of his profession, being attracted by the study of New England antiquities, is pursuing some original research work into the early history of the Massachusetts Bay Colony. Mr. Ripley is a member of the firm of Ripley & Le Boutillier, Architects, of Boston.—EDITOR'S NOTE.

"Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray;
Along the cool, sequestered vale of life
They kept the noiseless tenor of their way."

WHEN Zabdiel Podbury fled from Stoke-on-Tritham in the Spring of 1689 with Drusilla Ives, taking passage on the bark *Promise*, sailing for Massachusetts Bay, it was not realized at the time that, from this union, and the joint labors of the Penthesilean pair, the village of Stotham (so named by them in memory of their autochthonous abode) would in later days come to be regarded as a typical example, although, perhaps, not so well known, of the unspoiled New England Village.

The terms typical and unspoiled are used advisedly, as a reference to the illustrations will show. There are, possibly, no especially striking or far-famed structures, no wealth of fine carving or ornamental detail, no grand estates or mansion houses, yet from its early simplicity, and quality of chaste primness, the village has slowly developed, until, as it now stands, a characteristic chapter of New England endeavor lies spread out on the gently undulating plain, lapped by the salt waters of the inland cove on one side, and stretching out by the fertile meadows of the river on the other. The first temporary houses soon gave way to more permanent structures, and the tradition of restrained, conservative building has been faithfully followed even to the present day.

Fortunately there was no occasion, and, what is more unusual, no inclination to depart from the customs and practices of the earlier settlers, in buildings of a later period, and the blighting hand of the real estate promoter, and the withering touch of the speculative builder, are conspicuously lacking.

To the Podbury family—who may well be termed the founders of Stotham—eleven children were born, seven boys and four girls. Adoniram, who married Hephzibah Jenks, died in his early thirties, and the descendants of his widow, who afterwards married Theron Greenleaf, still keep up the old Jenks-Greenleaf house, the doorway of which is shown in the frontispiece.

Ira Podbury married Serena Bellows, and their son Manasseh, afterwards a colonel in the Stotham Fusileers, who made an enviable record in the Revolutionary War (*q.v.* Bilks' "History of the Early Revolutionary Volunteer Guards Associations" and Cranitche's "Curious Antiquities of New England Villages," pp. 329–427 *et seq.*), the financier of the family, built the second Podbury-Ives house, which was the pride of the village.

Obadiah and Nahum Podbury died in their early youth, Elnathan was lost at sea, but the youngest son, Obijah, early developing a natural instinct and taste for building, constructed, with the assistance of three others of the first settlers, many of the simple old farm-houses, a few examples of which are illustrated in the following pages.

Of the four daughters, Keturah, Mehitabel, Evelina and Zoë, nothing is known, except of the youngest. Zoë married Heman Billings, and the Billings house, designed by Speat, a Scotch architect, with its sloping gardens, gently terracing down to the river, has been kept in almost per-

The only farm-house in Stotham concerning which the records show lack of authentic data.

fect condition, altered but slightly and with reverent care, as evidences of the relentless tooth of time began to show here and there, until even now its pristine charm is but rounded and enhanced, mellowed and softened, forming a part of a well-nigh perfect example of simple domesticity and dignified unity of fitness of structure to the enframing landscape.

Generations of blushing maidens have swung on the old Billings gate, opening on the path leading to the meadows, in the pale light of the harvest moon, lending shy ear to the rustic swains of the village, as in whispered and halting phrases they spoke of their hopes and aspirations; and as a result of these meetings, old traditions were kept alive, and more and more houses were built and hearthstones kept bright, sanded floors neatly traced in swerving lines, and the simple life of the early settlers passed on through the mellowing influences of time.

Cadwallader Simpkins came to Stotham in 1734 in company with Barzillai Plainfield and opened a general store. Ebenezer Rogers' tannery down on the salt marsh meadows was just starting at the time, and the firm of Simpkins and Plainfield, which had prospered since its inception, undertook to finance the tannery business, and started a shoe and harness shop in a small way as a side line. From the very beginning the venture prospered, and the tannery grew and the shop expanded into the old stone factory, with its easily obtainable water power from a natural dam, slightly enlarged and extended by building a mill race, running close by old Obed Stowe's place.

Ebenezer was astute enough to retain control of the business, while duly sensible of the help he was receiving from the proprietors of the general store, and in the course of time amassed a considerable sum of money for those days. He was a generous contributor to the Congregational church—not the one shown in our illustration, but an earlier type, on whose sturdy foundations of rubble the new church now stands. Barzillai Plainfield retired from business while still in the hale and hearty forties, and

The house which Obijah Podbury built for his stepbrother Nahum Bodkins.

built an almost palatial mansion, for its simple surroundings, yet the details are well contained and the ornament sparingly applied.

There is a curious story, too long to be related here (for complete details consult Cranitche's "Antiquities," Vol. XIX, from which sterling work many of the facts here related were drawn), concerning the Rogers mansion, better known under its local title, as the "Haunted House," or the "House of Buried Treasure." Briefly, its outline is as follows:

This house was entirely constructed of material cut on the spot.

Ichabod Somes, a wild, untamed, red-headed youth of the village, ran away at the age of sixteen, and shipped before the mast on the privateer *Polly*, at the beginning of the French and Indian Wars. Ichabod appears to have been a strapping youth, tall, and well formed for his age and of callipygian aspect. In later years it used to be said by the few who were fortunate, or unfortunate, enough to have encountered him, that his single remaining eye, the other having been lost in one of his numerous encounters with Barbary pirates, possessed a peculiar basilisk quality before which even the stoutest heart quailed, and the most resolute spirit became as weak as babbling waters.

After many and various adventures, enduring through a period of some ten or a dozen years, during which time Ichabod had, by sheer force of dominance, attained command of a vessel of his own, all trace of him became lost.

Meanwhile the Rogers mansion suffered many vicissitudes. An old darkey servant, named Phinehas Moseley, was discovered one frosty December morning on the floor of the wood-shed, with his throat cut from ear to ear. It happened that the family were away at the time, and the crime would not have been discovered so shortly after its committal, had not Gershom Judkins, Obijah Podbury's foreman and right-hand man, happened to be passing by, and, as it was a cold morning, knowing that the Rogers family were away, decided to step in for the wicker demijohn of Santa Cruz rum that old Phinehas had drawn off from the Rogers rum barrel, a little at a time, so that the gradual

Old farm-house on Sandy Point, built by Obijah Podbury.

lowering of its contents would not be noted by the family. Appalled by the sight that met his eyes as he entered the wood-shed, he dashed out with a cry on his lips, only to be intercepted by a tall bearded stranger, with a single piercing eye, who neatly and deftly knocked him down with a staggering blow from the butt of his derringer.

These details were only learned little by little at a later period, for, when discovered, foreman Judkins was picked up for dead, and never completely recovered from the effects of the terrible blow.

The Rogers house was found to be intact, except for the loss of some valuable papers, in particular the deeds and description of the Rogers title to certain meadow lands, some overseas securities in the Dutch East India Company, and a considerable amount in pieces of eight, that were known to have been locked up behind a secret panel in the dining-room wainscoting.

Somes, who by now had acquired a very unsavory reputation, through reports that had trickled into Stotham from time to time, whether rightly or wrongly, was always popularly considered to have committed the crime (a tunnel leading from the wine cellar, where the rum barrel stood, to the outbuildings, furnished a ready means of access and escape to one familiar with the secret of the house and grounds, as Somes undoubtedly was), mainly from the fact that a large heavy derringer, marked with a skull and cross-bones, intertwined with the initials "I. S." (now under a glass and mahogany case in the rooms of the Stotham Historical Society in the basement of the Town Hall), was picked up in the back yard near the wood-shed.

THE CADWALLADER SIMPKINS HOUSE.
The large shagbark in the front yard was planted at the time of the raising of the frame of the house.

Strangely enough, Rogers and his wife never returned to Stotham. All trace of them was lost, and the house was closed for years. After a time it came to be called the "Haunted House," and was shunned and avoided by all.

Later generations forgot the qualms and fears of their forebears, and, in spite of its atrabilarious appearance, became quite proud and boastful of its notoriety. Many strangers wandered out through the daggle of the front yard on sunny May afternoons, poking around here and there, first under the marble tiles of the piazza (which came over in ballast in the Peruvian bark

Calisaya from Demerara), and afterwards through the main rooms and closets, seeking whatever might be found of interest, in the hope of discovering some trace of the Rogers property, or some clew left by the assailants of Phinehas Moseley.

Thus the old Rogers house gradually disappeared, melting away slowly, baluster by baluster, and door by door, until the Historical Society finally claimed the poor scarred remains for its own, and, for the last thirteen years, has kept the vestiges of the departed grandeur and the boast of Stotham from the despoiling touch of the vandal.

DETAIL OF BALUSTRADE FROM PORTICO OF THE ROGERS MANSION.
The original baluster, from which these were copied, is said to have been brought from Baltimore.

A very beautiful and quaintly carved pine mantel from the Rogers front parlour has been set up in the room of the Society, together with a console from the dining-room door frame, carved out of a solid white-pine plank, three and three-quarters inches thick and thirty inches long, portraying the birth of Ariadne. It was rescued in almost perfect condition, and still retains all its pristine freshness without a crack or flaw. The cornice of the porch, some of the columns, and a few of the balusters may also be seen.

In detail the balusters over the front porch show touches of Southern influence, and it is said they were copied from a pattern brought home by Ebenezer Rogers, who traveled often to Baltimore, where he had many business and social connections, while still active in the affairs of the tannery.

Main Street winds gently up-hill from the village square, lined with stately elms and locusts.

THE SALMON WHITE HOUSE ON MAIN STREET.
The clapboards were originally painted a deep saffron, but this has lately been changed and the effectiveness of the house somewhat diminished in consequence.

THE SALMON WHITE HOUSE. Detail of Main Façade.

The spider-web window in the second story is from sketches by Robert Adam.

See text, page 10.

THE PODBURY-IVES HOUSE. Front Door Detail. Ruben Duren, Architect.

Note that the wide necking of the pilasters is not at all inharmonious in combination with the frieze and architrave above.

On each side are the principal residences of Stotham's prominent citizens. The Beriah Matthews house, now owned by two very charming maiden ladies, who still serve steaming, fragrant Bohea in fragile Chelsea, with crisp buttered Cassava biscuits fresh from a hot trivet in the east parlour, at four-thirty precisely each afternoon, is quite as interesting in its interior as the promise of its exterior indicates.

To one who has enjoyed the privilege of assisting on those occasions, it is a pleasure rarely to be experienced elsewhere, to hear and listen to their delightful conversation, to follow the reminiscences so quaintly worded, and to experience the gentle glow of their charming hospitality.

THE PODBURY-IVES HOUSE. Ruben Duren, Architect.
Forms a chaste silhouette on the heights overlooking the river.

It is the personal contact with the people themselves that lends an elusive charm to the externals of their environment. As the houses seem to show by their aspect, they are the personification, in their external and internal attributes, of the simplicity of life, and the friendly point of view, of the gentle folk who live in them.

This is true of the Silas Mann house, now occupied by his great-grandchildren (Silas Mann amassed a fortune in the East India trade, and the east dining room is still the most perfect example of Chinese Chippendale extant in New England). It is also true to a lesser degree of Gideon Pond's house and the slightly older Joab Hubbard house. Salmon White's house, sometimes called the Crocus house, on account of the peculiar shade of saffron originally used on the sidings, had a somewhat quaint origin: the main facts, of which the following is only the briefest abstract, were obtained from a pamphlet on the shelves of the Historical Society, entitled "A Short Account of the Experiences of Salmon White on the Sailing Vessel *Roxanne* from Stotham Narrows to Lucca, Anno Domini MDCCXCIX," published by Asher Harrison, 12½ Main Street, Stotham, June, 1823.

At the age of thirty-seven Salmon White, at that time just recovering from an attack of enteric anæmia, shipped as supercargo on the brigantine *Roxanne* in ballast for Lucca. After a passage of one hundred and nineteen days, during which head winds and cross currents were encountered, and many hair-breadth escapes from the dangers of the deep, all faith-

fully set forth in the log of Captain Eldad Bottomly, the island of Teneriffe was raised, four points sou'-sou'-west by west off the larboard bow, on the morning of October 23. Dropping anchor in the harbor of Risotto, at the base of the famous peak of Teneriffe, at that time possessing an unenviable notoriety as the haunt of buccaneers of the Spanish Main, it was learned that a young Scotchman by the name of Robert Adam was extremely anxious to leave the island at the earliest possible moment, as well he might be, having been marooned there when all, save he, went down in the wreck of the *Bouncing Betty*.

Young Adam and the supercargo soon struck up a warm friendship, due partly to a natural sympathy in ideals, and cemented permanently by the happy faculty which White possessed in the mixing of Santa Cruz sours, a beverage that young Adam declared topped his favorite negus by several pegs. After a few slugs of this delectable stingo had been brought to a perfect blend with the swizzle-stick, wielded by the deft fingers of a master of the craft, Adam, learning that White, on his return to Stotham, intended to erect a newer and more appropriate house for a man of his circumstances and constantly growing family, whiled away the long hours of the dog-watch by making rough sketches for his new friend, showing, in more or less detail, the inspiration that pervades the southeast façade of Salmon White's house, the peculiar arrangement of the staircase, and more especially the mouldings around the inside of the main door framing.

Some of these sketches may now be seen on the walls of the Historical Society, and a close scrutiny reveals the initials "R. A.," faintly traced in sanded ink, on the lower right-hand side of some scraps of paper, evidently torn from the ship's log, on which they were made.

THE HEMAN BILLINGS HOUSE. Southwesterly view.
Note the quality of line given to the façade by the modulation of the siding.

In particular, the spider-web window which adorns the main façade, shows the influence of Adam, though its execution lacks finesse, and may be said to have an original quaintness on that account, not always observed in the works of the famous brothers who afterwards became the vogue, and developed to a high degree of delicacy the more sturdy forms of their predecessors.

Space will not permit mention of all that is of interest in Stotham, fascinating as even the most

URIEL UNDERWOOD'S HOUSE FROM THE RIVER.
The proportion and balance between the outbuildings and the main house is particularly good.

THE LEMUEL SHORT HOUSE.
Now occupied by his great-grandnephew.

casual study of its history may be, but some of the more prominent structures must not be allowed to pass without a note here and there, to call attention to certain of their characteristics.

Obadiah Witherspoon's house at the head of the village green, now owned by Miss Sophronia Winterbottom, a grandniece of Obadiah's, where she takes in a few paying guests for the summer months, is the proud possessor of a portico worthy of the most careful study.

The details of the Ionic capitals and the modulation of the entablature have all been most faithfully and studiously wrought with reverent care, the capitals being hewn by hand out of solid blocks of the finest white pine, and, protected by frequent applications of pure white lead and Calcutta oil, they are as perfect and fresh as the day they left Lemuel Short's shop down by the old dam.

The house of old Joab Drinkwater, who married Corinna Kane in his sixty-ninth year, Corinna being then a mere slip of a girl, dazzled by the worldly possessions of the redoubtable Major of the one-time Stotham Fusileers, shows a façade of great restraint and dignity and at the same time a purity of outline and sense of proportion rarely excelled by buildings of that date.

Uriel Underwood's house, a view of which is shown from the meadows leading to the river, has a nice balance and relation of outbuildings to main structures that is worthy of careful analysis.

Consciously or unconsciously, the earlier generations of New England settlers seemed to strike just the right note of proportion, harmony, fitness, and, what is more impressive, the distinctive character of their lives in the design of their buildings. Even a glance at the exterior of their houses and the most casual study of the planning and material from which they were built, leads to the inevitable conclusion that here, at least, exists an indigenous architecture wholly suited to its purposes.

Almost more than in any other village, this quality is to be noted in Stotham, where the quintessence of naturalness finds its ultimate expression.

THE OBADIAH WITHERSPOON HOUSE ON CENTRE STREET.

Note the perfect preservation of the Ionic capitals, carved from solid blocks of clear white pine.

THE FIRST MEETING HOUSE OF THE STOTHAM CONGREGATIONAL SOCIETY.

Built on the foundations of an earlier church. The detail of the entablature and the modulation of the pilasters are more refined than those of the first church.

The White Pine Monograph Series

FIFTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A ROADSIDE TAVERN

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

Design placed first will receive - - $750.00
Design placed second will receive - - $400.00
Design placed third will receive - - $250.00
Design placed fourth will receive - - $100.00
Six Mentions

JURY OF AWARD

Cass Gilbert - - - New York
Chas. Z. Klauder - - Philadelphia
Howard Shaw - - - Chicago
R. Clipston Sturgis - - Boston
F. R. Walker - - - Cleveland

Architects and Architectural Draughtsmen are cordially invited to compete
Competition closes at 5 p.m., Monday, May 3, 1920
Judgment, May 14 and 15, 1920

IT has long been a matter of regret that the standard, not so much of food and service, but of the general appearance of the roadside hostelries in the rural districts of the United States is so universally discouraging, while in England every wayside tavern offers at least cheerful and agreeable surroundings to its patrons. In many cases a ramshackle, unkempt-looking building houses an excellent cuisine, but unless its reputation for good food is known, the casual passer-by will not be tempted to try its hospitality.

Of late, owing to the increase in motor traffic, and the correspondingly large demand for attractive accommodations and adequate service, a great many small hostelries, situated often in pleasant and secluded spots, have been established. Although some of these places, especially in the neighborhood of the larger cities, have an unenviable notoriety, there are very many others which meet pleasantly and without ostentation a very real necessity. These latter establishments—call them taverns, coffee houses, restaurants, or what you will—have been for the most part housed in old buildings, with the slightest possible alterations to make them in any sense adequate. The proportion which have been intelligently constructed to suit their purpose are small. However, those in which care has been expended to make them artistically agreeable have attracted sufficient patronage to prove that the expenditure has been justified. Of course, good food and good service will eventually attract a regular clientele, but the casual passer-by will instinctively assume that the tavern with an inviting and tasteful exterior will be managed by people who know how to care properly for the traveller.

Therefore, for the subject of this competition, we have selected a small roadside tavern, capable of providing satisfactory, though simple, entertainment, and not necessarily situated in or even near a city.

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows:

A dining room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing.
Men's dining room, area 200 square feet.
Private dining room, area 175 square feet.
Private dining room, area 100 square feet.
Reception room, area 250 square feet.
Adequate lavatories and toilet rooms for both men and women.
Kitchen and service portion, area 500 square feet.
Chauffeurs' dining room, area 150 square feet.
Living room for proprietor's family, area 300 square feet.
Two main bedrooms, area 225 square feet each, and one bath.
Four servants' bedrooms, area 80 square feet each, and one bath.
A space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway.
These rooms may be disposed in one, two or three stories, as the competitor may elect.
Floor heights should not be less than 8 feet nor exceed 12 feet.
Cellar will be required for heating purposes only, and need not be indicated on drawings.
No piazzas other than an entrance porch are required.
The problem shall include a lay-out of the plot indicated herewith, showing development of the property as a whole.
The competitor shall design an appropriate hanging sign for the entrance which, drawn at a scale of ½ inch to the foot, shall be his *nom de plume* or device.
The architectural style is optional.

IT IS REQUIRED TO SHOW: A pen-and-ink perspective of the subject, projected from a ¼ inch scale plan, clearly indicating the character of the exterior finish. Plans of each floor at ⅛ inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at ⅛ inch scale. A cross section at ⅛ inch scale. A plot plan at 1/32 inch scale, showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at ½ inch scale of some interesting feature of the exterior, and of the main dining room. Profiles of the exterior details at 3 inches to the foot, in sufficient number to present the subject adequately and attractively.
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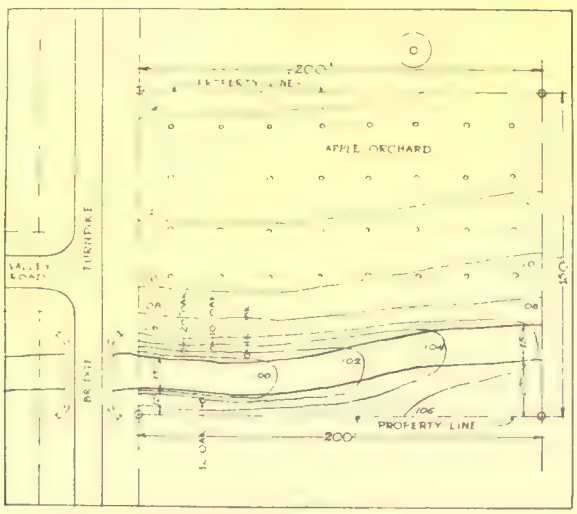

SURVEY OF PROPERTY.

An Architectural MONOGRAPH *on The* Wooden *Architecture of the Lower* DELAWARE VALLEY

With Text by
JEWETT A GROSVENOR

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HOUSE AT GREENWICH, NEW JERSEY. Detail of Façade.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI JUNE, 1920 No. 3

THE WOODEN ARCHITECTURE OF THE LOWER DELAWARE VALLEY

By JEWETT A. GROSVENOR

PHOTOGRAPHS BY KENNETH CLARK AND PH. B. WALLACE

THE Massachusetts colonist disregarded the abundant supply of stone about him and built a timber house. The early Pennsylvania colonist, hailing from a different part of England, settled in a land heavily wooded with a plentiful supply of the best timber heart could wish and used it merely to construct a log cabin for temporary shelter until he had time to quarry stone or bake bricks and build a dwelling of a type like that to which he had been accustomed in the Mother Country. If one may be permitted the indulgence of making a very bromidic observation, we are all creatures of habit. In no one particular is our addiction to hereditary custom more likely to come to the surface than in matters of architecture. This tendency on the part of the first settlers to stick to their own several architectural traditions has been pointed out more than once.

Although the persistent ignoring of physical conditions and clinging to traditional preference for materials and methods of construction, which the colonists, their fathers, and their grandfathers before them had been used to in England, gave the domestic architecture of our earliest Colonial period both variety and a pronounced individual bias, according to the town or shire the settlers had come from, common sense and necessity in time brought modifications, while independence of action and originality grew apace. Independent action, however, in the face of customary usage was always somewhat of an exception; and as exceptions are generally of special interest, for their comparative rarity if for no other reason, so we find it in the case of the wooden houses of Eastern Pennsylvania, West Jersey and Delaware, a portion of the land where the majority of the English settlers showed their traditional preference for stone or brick.

The Swedes in Delaware apparently had no predisposition against timber and used it. Among the colonists of British origin, the men of West Jersey, notwithstanding the excellent early brickwork there to be seen, were the first to adapt themselves to conditions with good grace, make a virtue of necessity, and build of timber when it was well-nigh impossible to get stone and nearly as difficult to come by suitable brick. Their soil was stoneless, good brick clay was scarce, the pine growth was abundant, and they did the obvious thing—they built of timber. And posterity has never had cause to regret their choice. In Pennsylvania wooden structures of any amenity came later—the end of the eighteenth century and the early part of the nineteenth—and reflected the characteristics of the time. In each of these three States, the domestic wooden architecture has peculiarities of its own, but all of it yields interest and from all of it something suitable for modern adaptation can be gained.

In Delaware, at a very early date, dwellings of the type of the oldest house in Dover—chosen as an illustration, not for appearances, but for its archæological value—were not uncommon and were also to be seen in the Swedish portions of Philadelphia. They were of mixed English and Swedish parentage. The outstanding chimney is English, the gambrel roof with its sharp lower pitch sounds a Scandinavian note in contour. The type is simple but strong, and susceptible of interesting development. The old batten shutters, with boards set chevron-wise to form a her-

ring-bone figure, still left on one of the lower windows, are to be noted as characteristic of this part of the country. Despite the neglect and ill usage to which this house has plainly been subjected, its clapboard walls and shingle roof are still staunch and weather-worthy.

Across the Delaware River, in South and West Jersey, where the easy and substantial affluence of a fertile farming region of large plantations encouraged building, one finds a different condition obtaining. From Salem up to Burlington or Bordentown, in the face of stone and brick tradition and the precedent of numerous fine examples of early brickwork, especially in the neighborhood of Salem, many of the prosperous farmers soon took to the course of least resistance and built of wood.

OLDEST HOUSE AT DOVER, DELAWARE.

One of the first, and one of the most interesting, examples of West Jersey wooden architecture is "The Willows," on a point of land jutting into Newton Creek near Gloucester, a structure dating from about 1720. It was once a handsome country seat, but, years ago, owing to the encroachment of manufacturing plants, became untenable as a residence and was abandoned to tenancy and truck-farming. Nevertheless, despite its external dilapidation and sorry surroundings, the house presents features that the student of architecture cannot afford to neglect. Indeed, just because of its dilapidation, some of its structural peculiarities have become visible and admit of easy analysis in a way that would be impossible in a structure kept in decent repair. Besides being one of the earliest wooden houses, it shows the combination of a later addi-

"THE WILLOWS," GLOUCESTER, NEW JERSEY.
Built circa 1720.

HOUSE AT GREENWICH, NEW JERSEY.

tion, with its opportunity for making comparisons, not to be found in any other of the contemporary buildings in the neighborhood. The older or eastern portion (to the right in the picture) is built of three-inch white pine planks, double grooved with sliding tongues and even joints dovetailed together at the corners. The structure is really a piece of cabinet work rather than a piece of carpentry, and is a monument to the skill of the joiner—the old term is peculiarly appropriate for the artisan in this instance—who framed it together. It is only since the loosening and dropping off of the corner boards that this feature of construction has become visible.

"The Willows," as are also nearly all other old West Jersey wooden houses, is "brick-paned," or lined with a solid brick wall inside the plank or clapboard exterior and between the studs. So substantial is the structure and so thorough the workmanship, that, after nearly two centuries, only slight repairs and reasonable care are needed to make it as fit as it ever was.

Of an entirely different type are the capacious, foursquare, clapboarded houses, of slightly later date, that are to be found a-plenty throughout West Jersey. Of this class the house at Bordentown may be regarded as representative, or the house at Salem. These houses boasted a symmetrical, rectangular plan with central hallway from front to back,—rooms on each side of it, an ell extension at the rear, and chimneys at each gabled end. There is rarely any attempt at embellishment, for most of these houses were built by plain Friends who had conscientious objections both to collars on their coats and ornament on their dwellings. The simplest kind of cornice is ordinarily the only concession to the impulse for decoration. Otherwise, nine out of every ten are as plain as the proverbial pipe-stem, but their proportions are usually agreeable and their general aspect seems to fit in with the quiet affluence and unassuming thrift that furnishes forth their old mahogany midday dinner table with blue Canton and old silver and yet

HOUSE AT BORDENTOWN, NEW JERSEY.
Built circa 1740.

HOUSE AT BORDENTOWN, NEW JERSEY. Doorway Detail.

THE EWING HOUSE, MOORESTOWN, NEW JERSEY. Built circa 1800.

THE BILDERBECK HOUSE, SALEM, NEW JERSEY. Built in 1813.

sets master in shirt sleeves and men in overalls side by side to devour the plenteous fare.

Of more urbane and polished type by far, is the Haddonfield house that appears in the illustration. Chronologically characteristic of the early nineteenth century, it also combines in its aspect an unmistakable note of Quaker reticence and austerity. The usual Classic Revival type is perfectly familiar, but here is a Classic Revival type pared down, attenuated, robbed of all self-assertion, and compressed into Quaker simplicity. The residuum from the transformation a new building of exceedingly restrained and austere design: "That ain't no architecture; that's a packing box."

Of great charm is the house on the Haddonfield Pike, set amid its box bushes and ancient yew trees, with its modest porches and its side wing expanded into a broad gambrel-roofed structure, only a little less in size than the main body of the dwelling. The house is thoroughly representative of the town, which is itself representative of the best traditions of West Jersey wooden architecture, peculiarly reminiscent of Elizabeth

HOUSE AT HADDONFIELD, NEW JERSEY.
Built circa 1810.

turns out to be singularly agreeable. The house, with a door at one side of the front, two windows beside it, three windows on the front of the second floor, and a wing or extension at the side or the rear, belongs to a well recognized type that flourished at the beginning of the nineteenth century. But this type commonly exhibited an accompaniment of some emphatic Classic details. Here, on the contrary, we have the Classic items reduced to the lowest terms, like a rigid Quaker's speech and fashion of garb, and with some elegance withal. Had any more been subtracted, there would have been a risk of meriting the shrewd old countryman's criticism, upon seeing

Haddon, that firm and virile-minded seventeenth-century maiden who assumed her father's interests, founded the town, courted and married—of her own initiative, tradition says—and continued to sign and be known by her maiden name.

Another house typical of West Jersey domestic architecture in wood, the previously mentioned eighteenth-century building at Bordentown, might be called the decorated member of the symmetrically arranged rectangular dwelling class. The detail of the Bordentown building (1740) is rather unique in point of the course of small panels below a frieze ornamented with

HOUSE NEAR PHILADELPHIA, PENNSYLVANIA.

drapery swags, the fine mouldings of the window casings, and the slender, semi-engaged pillars of the door frame that suggest the work of an artisan from the Dutch counties of North Jersey.

A reversion to the old type of smooth-jointed, grooved-plank construction may be seen in the Moorestown house, dating from about 1800. Both in plan and architectural amenity the illustrations show this building is a highly creditable exemplar of what may be achieved in a wooden medium.

HOUSE AT WOODSTOWN, NEW JERSEY.

These several types of West and South Jersey wooden houses have set a precedent that has been assiduously followed by later generations in New Jersey towns, so far as material alone is concerned. How much better they might have followed or adapted it in the matter of architectural expression, the "man who was blind in one eye and couldn't see with the other" might tell at a glance. One needs only go through the coast towns or the inland Jersey towns but a little way from New York to be overpowered with the dreary horrors perpetrated anywhere between 1860 and 1885, or even later. Between those years the jig-saw decorator was rampaging at large and embellishing (?) the wooden packing boxes that prostituted a noble building material and did more to give wood, for the time being, a bad name as an architectural medium than any other one thing in the history of building. The old houses show what charm frame dwellings were capable of presenting in intelligent hands.

The wooden architecture of the Lower Delaware Valley, while not so abundant as in some other parts of the country, for reasons already mentioned, is nevertheless invested with the merit of a distinct individuality, or several individualities, and has its share to contribute both to the story of house building in America and to modern inspiration.

17 Market Street.

The Bilderbeck House.

DOORWAYS AT SALEM, NEW JERSEY.

HOUSE AT 17 MARKET STREET, SALEM, NEW JERSEY.

MARKET CONDITIONS AFFECTING WHITE PINE

THESE are times of rapid price changes and hysterical predictions, so much so that many men have begun to doubt whether the so-called laws of economics have any force or whether any natural law exists.

With something over forty-two thousand sawmills in the United States—with almost as many owners—all working independently, it is perhaps not surprising, with the present unprecedented and abnormal lumber demand, that there should be so little stability in lumber prices. Corrective forces are at work, however, which must and will accomplish results, even though of necessity the motion is slow.

Industry these days is so necessarily involved with the many complex social and economic effects growing out of the World War, that any attempt at explanation of market conditions must be predicated upon an understanding of the extent of those effects and the limitations they have thrown around our present industrial activity.

The immediate need seems to be production, —the big immediate problem, how to bring it about and how to distribute it.

Perhaps there is not a single social or economic question that does not in some degree either directly or indirectly affect the lumber industry. It seems to be subject to all of the perplexing industrial problems of the day. Yet in attempting a brief explanation of its present condition and a few of the reasons therefor, we may find some assurance that progress is being made, and that the lumber industry will do its part in helping to solve the urgent housing and building problems both of this country and of Europe.

Lumber production during the war was seriously curtailed. Labor shortage, car and transportation difficulties, together with building restrictions, all were contributing causes. Production of lumber was reduced to perhaps fifty per cent. of the pre-war period, and against this the tremendous demands for lumber during that period by industrial plants and for war purposes, rapidly reduced the available stocks.

The early part of 1919 found us, then, with lumber stocks low and with production also at a low ebb. Lumber prices up to that time had risen slightly, but had not kept pace with the advance in other commodities.

Then, suddenly, an unprecedented lumber de-

mand seemed to sweep down from all quarters, and while the industry is large and production facilities are enormous, they were unable to meet, in any sense, this demand. And, again, under pressure of increasing manufacturing costs, car shortage, and transportation difficulties, coupled with this urgent demand, prices rose rapidly,—perhaps, with the multitudinous and widely separated ownerships, quite naturally bringing about a strongly noticeable divergence in the prices asked in different districts and even by different sellers in the same locality.

It is this condition to which the lumber industry is now trying to adjust itself. Production is gaining headway. Speculative buying, while to be expected as long as demand exceeds supply and production, is less prevalent. The next few months will, we hope, see the establishment of a basis somewhere near a standard basis for lumber values in the new order of things. Lumber is just now seeking its place and rapidly finding it. There will be a settling process soon, and the speed with which we are to arrive at it will depend only on how quickly we can get production up to capacity, or, more properly, the extent to which labor unrest, transportation difficulties, and general social and economic developments permit of that attainment.

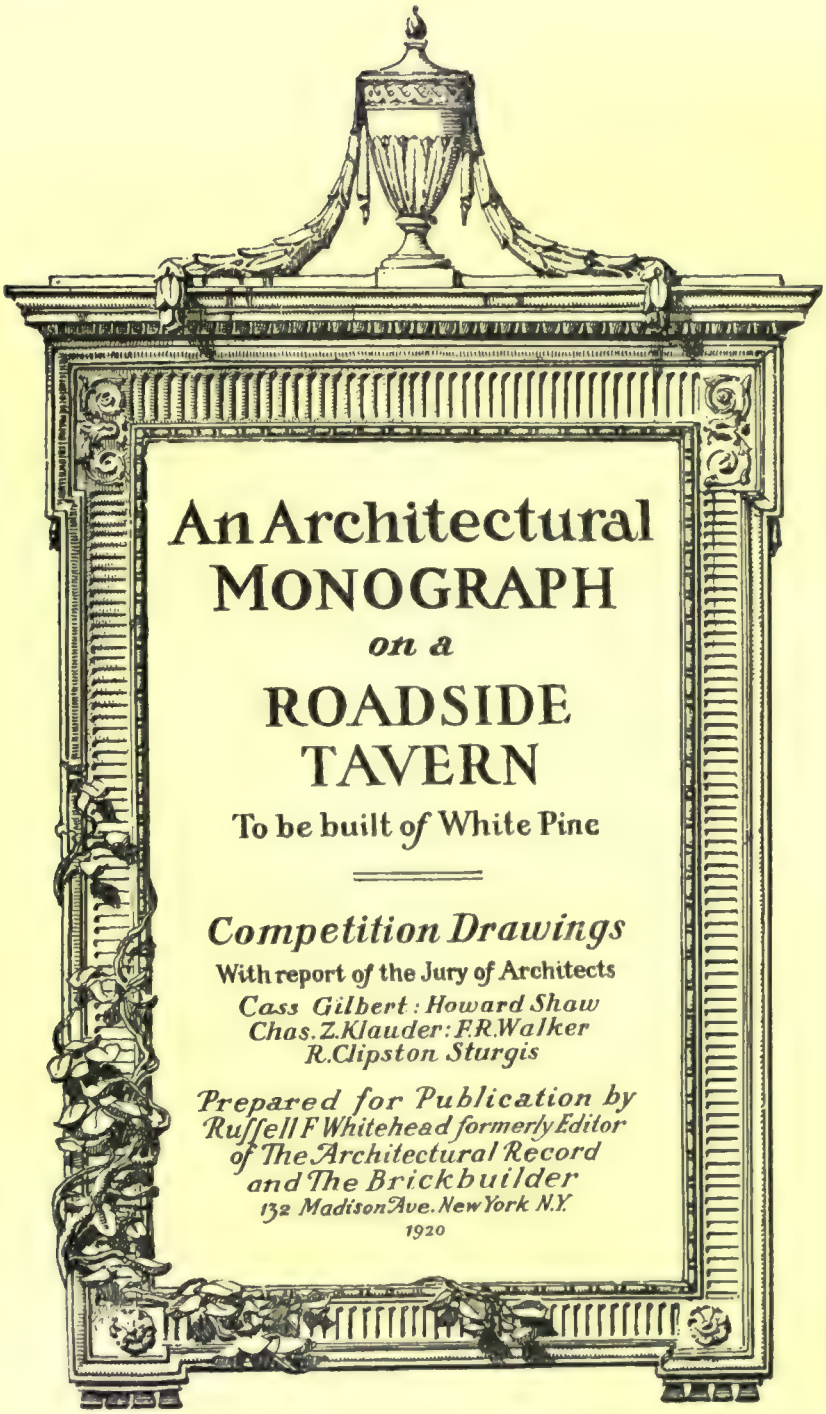
The lumber industry, once wholly in action, is big enough and strong enough to keep pace with the building needs of the country. There is no danger of shortage of stock items of lumber as long as our social and economic structure holds out against the forces that at times threaten to undermine it.

There will be delays and some disappointments, but there will be progress, and the lumber industry will do its share.

White Pine is holding its place in the scheme of things. The latest available Government statistics show an annual cutting of White Pine at about two and one half billion feet, being exceeded only by Douglas Fir, with an annual output of about six billion feet, and Southern Yellow Pine, with a yearly production of thirteen billion feet. Production of White Pine is decreasing in the Eastern and Lake States, but is increasing in Idaho and adjoining States, where there is still a vast acreage of old-growth virgin White Pine.

The tremendous demands for White Pine are being met and will continue to be met as fast as the numerous influences outside the control of its manufacturers will permit. The years to come will still find it the same big factor in available lumber supply, the same standard of lumber value that it is to-day and always has been.

THE PRICE HOUSE, GERMANTOWN, PENNSYLVANIA.



An Architectural MONOGRAPH

on a

ROADSIDE TAVERN

To be built *of* White Pine

Competition Drawings

With report *of* the Jury *of* Architects

Cass Gilbert : Howard Shaw
Chas. Z. Klauder : F. R. Walker
R. Clipston Sturgis

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.

1920

FIRST PRIZE DESIGN

Submitted by Joseph Hudnut and Carl D. Montgomery, New York, N. Y.

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VOL. VI AUGUST, 1920 No. 4

A ROADSIDE TAVERN

REPORT OF THE JURY OF AWARD OF THE FIFTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

Judged at the Biltmore, New York, N. Y., May 14 and 15, 1920

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows: A dining-room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing; men's dining-room, area 200 square feet; private dining-room, area 175 square feet; private dining-room, area 100 square feet; reception-room, area 250 square feet; adequate lavatories and toilet-rooms for both men and women; kitchen and service portion, area 500 square feet; chauffeurs' dining-room, area 150 square feet; living-room for proprietor's family, area 300 square feet; two main bedrooms, area 225 square feet each, and one bath; four servants' bedrooms, area 80 square feet each, and one bath; a space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway. These rooms may be disposed in one, two, or three stories, as the competitor may elect. Floor heights should not be less than 8 feet, nor exceed 12 feet. Cellar will be required for heating purposes only, and need not be indicated on drawings. No piazzas other than an entrance porch are required. The problem shall include a layout of the plot indicated herewith, showing development of the property as a whole. The competitor shall design an appropriate hanging sign for the entrance, which, drawn at a scale of ½ inch to the foot, shall be his *nom de plume* or device. The architectural style is optional.

THE problem presented in the Fifth Annual Architectural Competition conducted by THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS involved a study of a Roadside Tavern, and its grounds, and the Jury of Award, in making its decisions, considered the general layout, the plan of the building to meet the needs of guests, and the character of the building within and without as designed to attract the motoring public, not only to stop, but to return.

A hundred designs were submitted, and the members of the Jury were almost overwhelmed with the very large number which were good—so good that they could not be readily or quickly eliminated. It is one of the most encouraging indications of the progress of architecture in this country to find in a general competition of this kind such a very large number of good designs. Older members of the profession, who look back twenty-five or thirty years, can see the very extraordinary advance not only in draughtsmanship but in thoughtful, intelligent design that has marked these years. Men who could render as well as half of these hundred competitors were rare and eagerly sought after simply as renderers. Men who could design with the head as well as the hands were rarer still in architects' offices. In the last analysis, a large number of the designs may be fairly looked upon as worthy of any of the best offices in the country. It is more and more borne in upon the architects of the country that however much they may themselves contribute to the training of their draughtsmen, it is the draughtsmen themselves who make a very substantial contribution to the reputation of the office in which they work, and the Jury wishes to take this opportunity of emphasizing and acknowledging the debt which the architects owe to their draughtsmen. In architecture, more than in any other of the great arts, the best achievement is due to many minds working together, and no one man can claim credit for the masterpieces of architecture which have put this country in the forefront in architectural achievement.

The programme required that the tavern should contain rooms convenient for the enter-

tainment of the public for meals, but not for the night, and should have accommodations for motor cars and chauffeurs, for the servants of the tavern, and for the proprietor's family.

FIRST PRIZE DESIGN. The design placed first has a good general plan. The building, "L" shaped, is close to the road, thus wasting none of the small lot in space for motors to enter or park, and reserving the front on the stream and the apple orchard for the use of the guests. The entrances, both from the court and direct from the street, are well placed to serve the public rooms, the main dining-room occupying the best corner, while the service portion occupies the wing. The exterior expresses the character and the use of the building. Simple and dignified, it is yet distinctly a tavern and not a private house, and the use of differing materials on the outside expresses very cleverly the main public parlors and the service wing. The dining-room French windows open on the terrace, of which more might well have been made. The little shop is admirably located near the street and yet is a part of the composition. The detail sheet shows thorough understanding and both exterior and interior are charming, and though distinctly borrowed, are none the less evidences of judgment and good taste. Incidentally, one questions the use of large beams running lengthwise of the dining-room, but this perhaps is being hyper-critical of a design that is excellent and which would undoubtedly look better rather than worse in execution.

SECOND PRIZE DESIGN. The design placed second came very near that placed first, and perhaps the only reason for this order of one and two was the fact that each of the jurymen independently placed first the one awarded first place, and all independently placed this design second. Both, however, are very good, and this design has its special merits. The general plan lets motors through to the rear, but the guests are landed direct from the street, and no space is wasted. The orchard and stream are preserved for the enjoyment of the guests. All the dining-rooms face this pleasant outlook, and the proprietor's living-rooms are equally well taken care of. The exterior is good in character, simple but full of charm, with a delightful hooded entrance and a portico which connects the front with the dining-rooms at the rear. The interior is simple and dignified, and other details show a thorough knowledge of design. The wrought-iron work is well designed and judiciously used where it gives the best effect. The building as a whole is so planned as to be equally attractive from any approach.

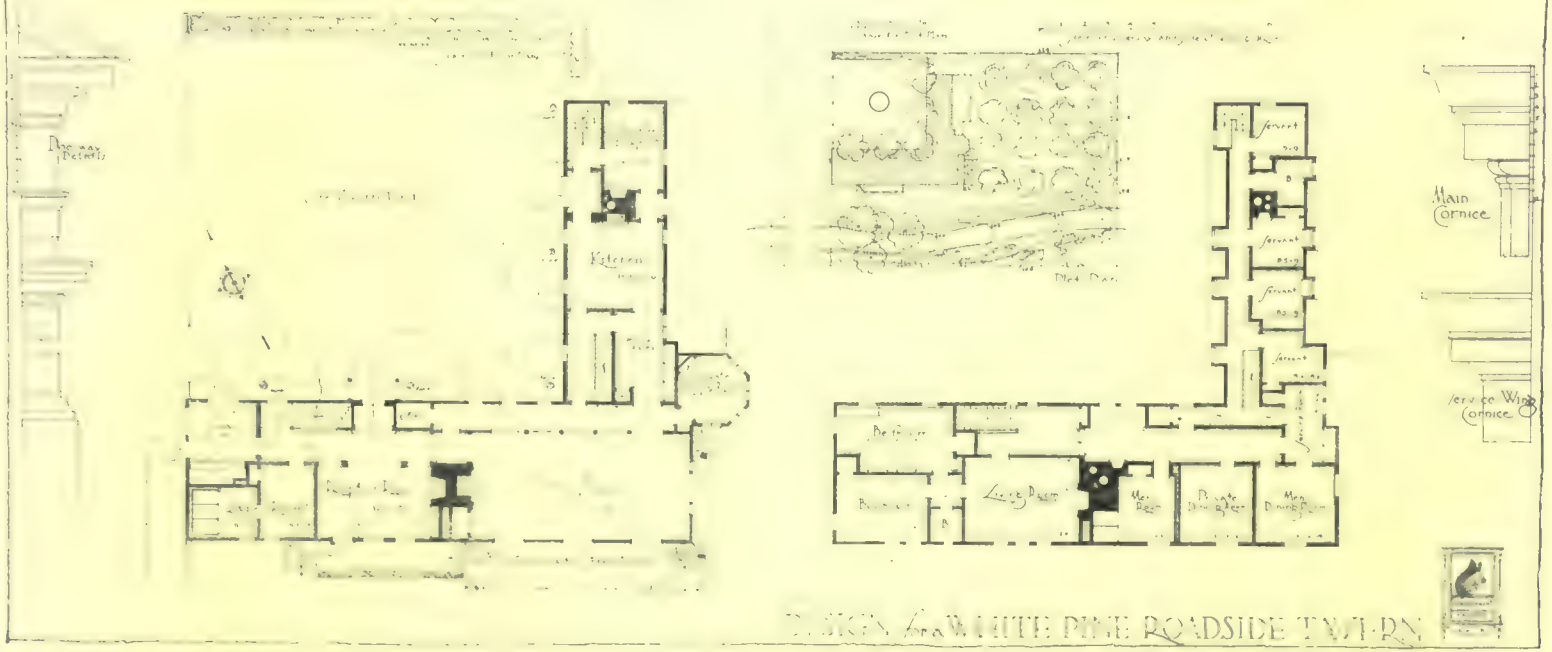
THIRD PRIZE DESIGN. The design placed third is totally different in conception from either one or two, for the author has deliberately and very wisely taken advantage of the contours of the land, and utilized both the first floor and the basement for rooms looking out on the stream. The general plan is admirable. The building is set close to the road; the easy approach and the view of the building are so attractive as to demand immediate attention; but the approach from the other direction, which is not shown, is equally attractive, and is not the least interesting part of the plan. The two-story plan already referred to simplifies the concentration of service, and dining-rooms are well placed for convenience of service. The details of the designs placed first and second are excellent examples of thorough classical knowledge; the details here are equally convincing as examples of good use of the very simplest forms. The wise use of simple material and simple forms is another sign of good taste which is rapidly coming into popular favor. It is somewhat remarkable that a country like ours, new in matters of the Fine Arts, with little or no tradition and no great examples before us, should have so completely avoided the pitfalls of over-loaded ornament and of the straining after something new, which has injured the architecture of both France and England, and absolutely vulgarized any shred of good taste in Germany. The affectations of England and the "New Art" of France never have touched our architects, and we are today doing the most restrained and most conservative work. The third design shows this restraint.

FOURTH PRIZE DESIGN. The design placed fourth was so placed unanimously, and yet the Jury regretted that the terms prevented giving equal or almost equal recognition to another design. In fact, closely following the four leaders there were others who "also ran." The general plan of the fourth prize design is simple and straightforward. The building is placed frankly where it belongs, near the highway, and all the land behind and by the stream is reserved for the guests. The proprietor, rather than the guests, enjoys the outlook over the stream. However, the plan is good and logical, with the guests' portion in the centre, the service on one side and the proprietor on the other; the private dining-rooms are upstairs over the centre portion, with the servants' rooms also upstairs. The proprietor's bedrooms are isolated in the right-hand wing. The interior and exterior details are quiet and restrained, and show a thorough knowledge which is admirable.

(Continued on page twenty-four)

Doorway from the Tavern Yard

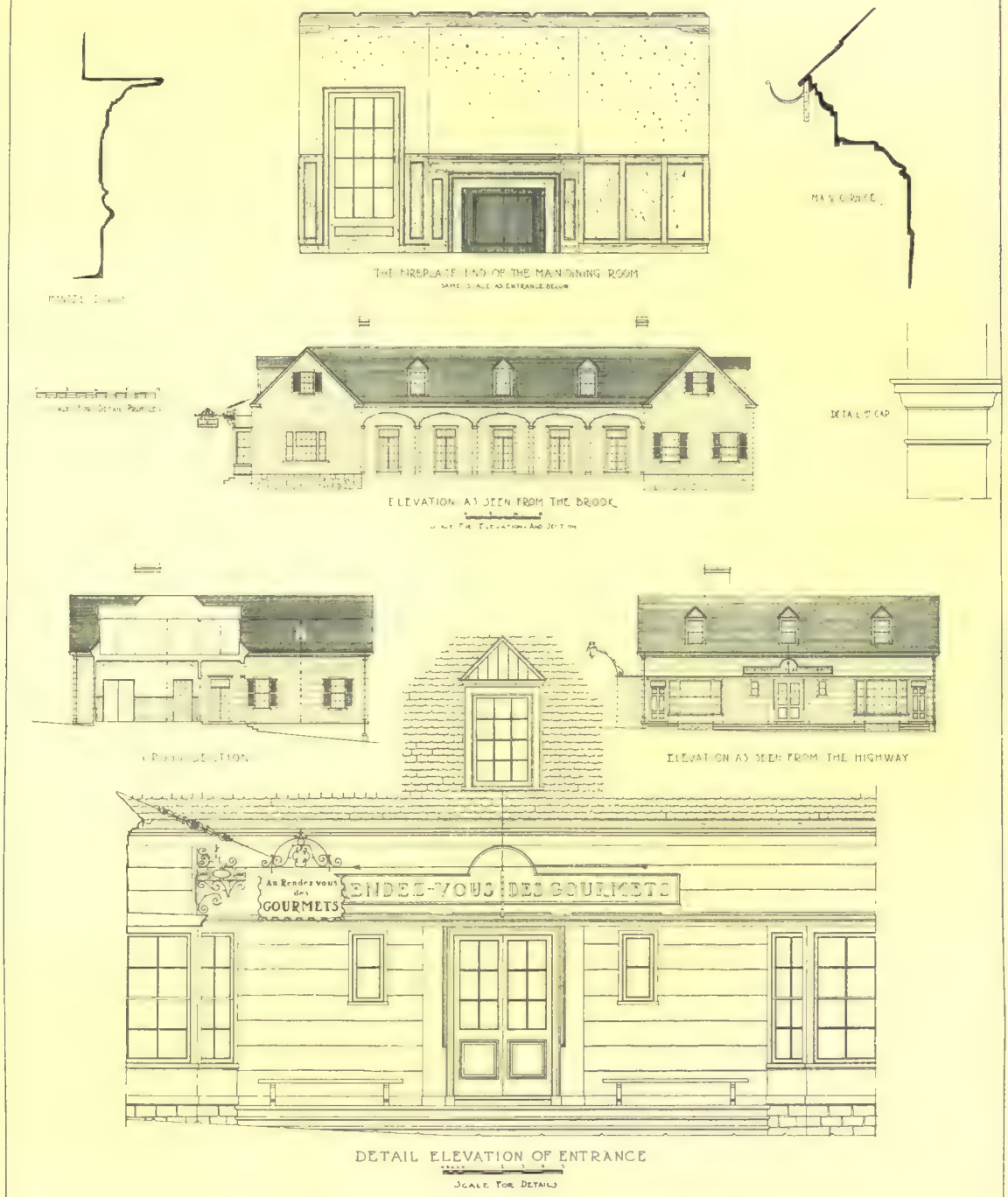
One side of the Dining Room



DESIGN for a WHITE PINE ROADSIDE TAVERN

FIRST PRIZE DESIGN. Detail Sheet

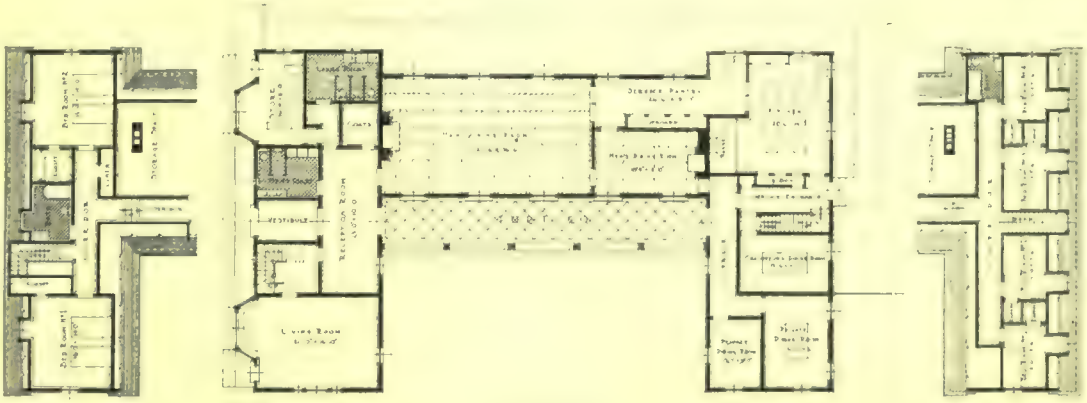
Submitted by Joseph Hudnut and Carl D. Montgomery, New York, N. Y.

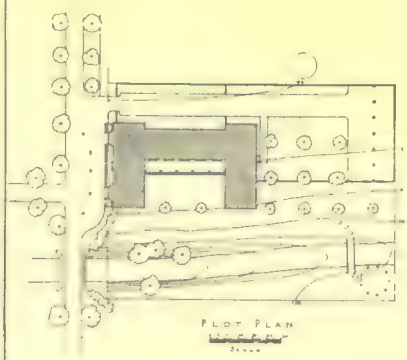

THE FIREPLACE END OF THE MAIN DINING ROOM
ELEVATION AS SEEN FROM THE BROOK
ELEVATION AS SEEN FROM THE HIGHWAY
An Rendez-vous des GOURMETS
RENDEZ-VOUS DES GOURMETS
DETAIL ELEVATION OF ENTRANCE

DESIGN *for* A WHITE PINE ROADSIDE TAVERN

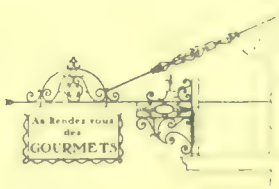
SECOND PRIZE DESIGN, Detail Sheet

Submitted by Robbins L. Conn, New York, N. Y.





DESIGN
for
A WHITE PINE
ROADSIDE TAVERN



SECOND PRIZE DESIGN

Submitted by Robbins L. Conn, New York, N. Y.

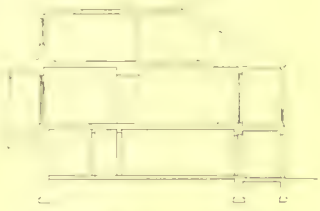
Elevation from the Orchard

Elevation from the Road

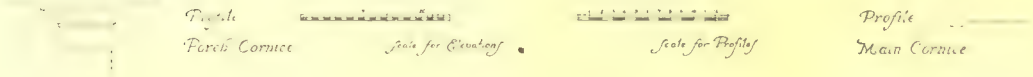
Design
for
A WHITE PINE ROADSIDE TAVERN

Plan of the Property
Scale

Detail



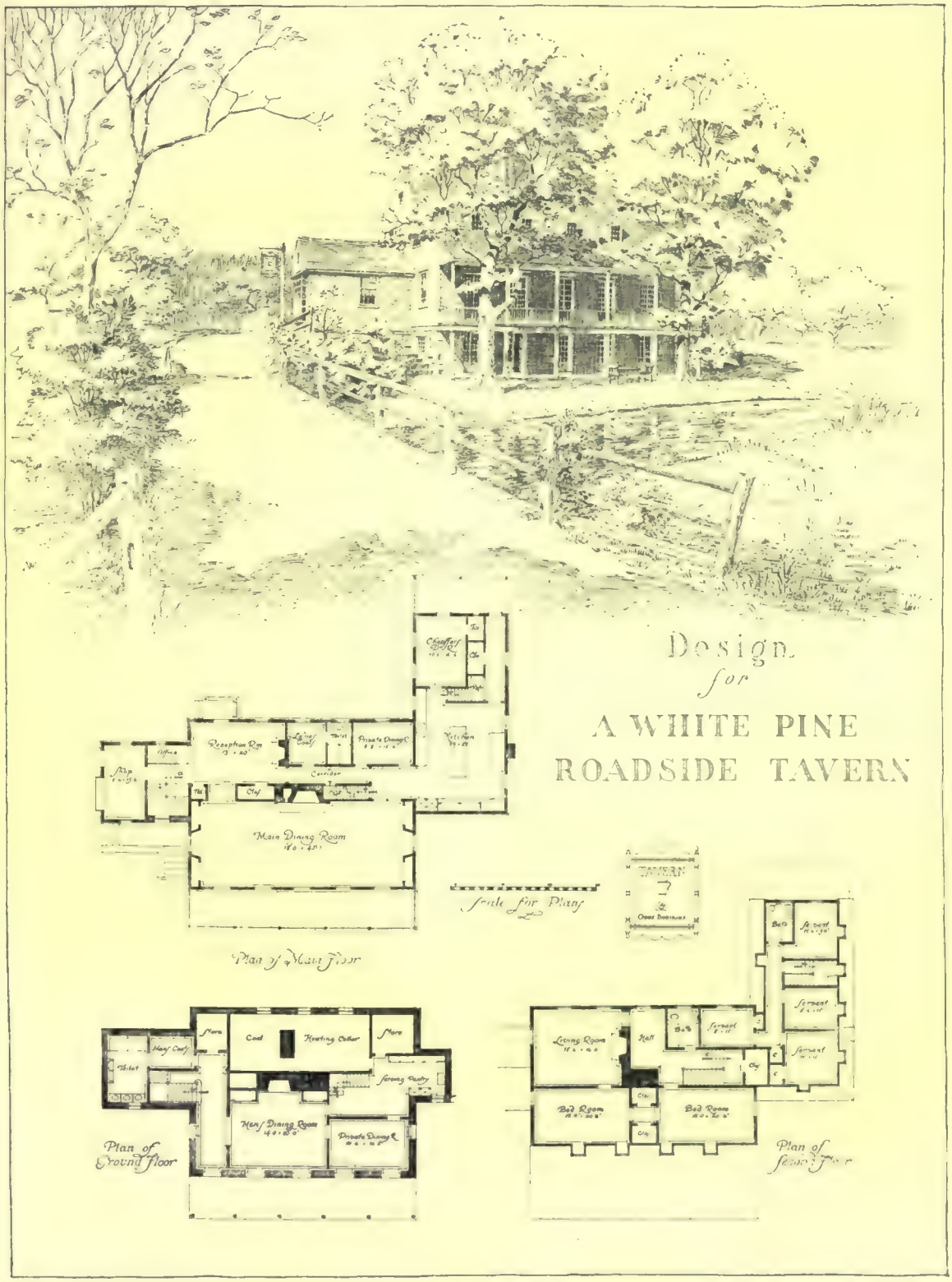
Section



Detail-Section in the Dining Room

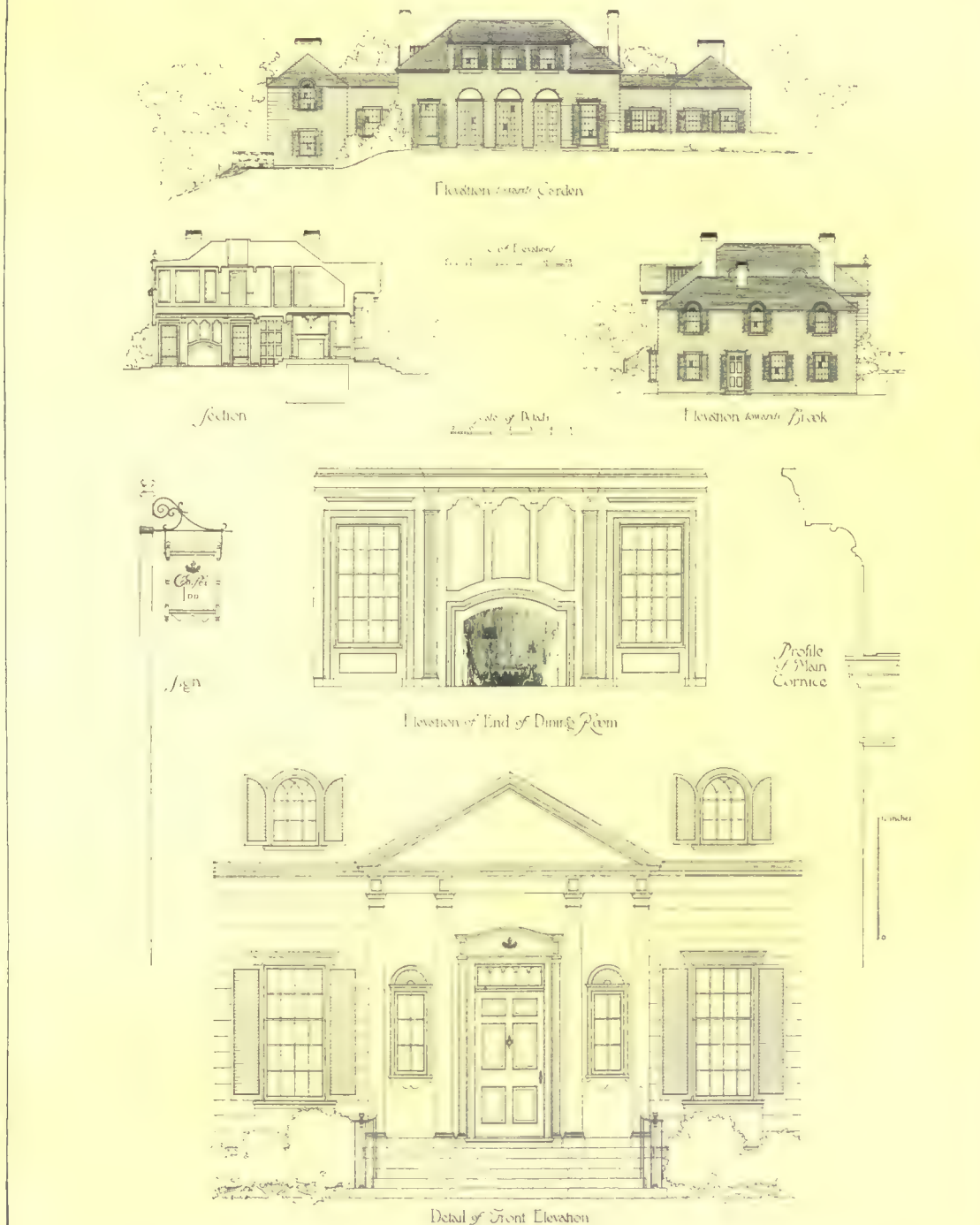
THIRD PRIZE DESIGN, Detail Sheet

Submitted by Thomas Bond Owings and Henry Herbert Dean, New York, N. Y.



THIRD PRIZE DESIGN

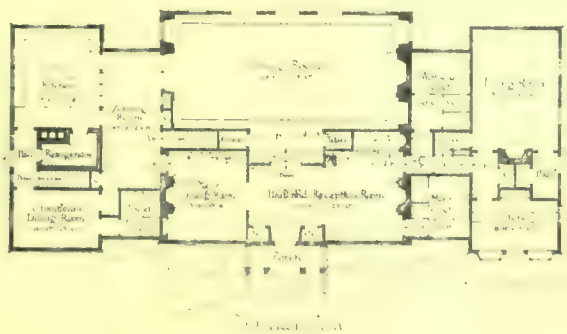
Submitted by Thomas Bond Owings and Henry Herbert Dean, New York, N. Y.



Design for a WHITE PINE *Roadside Tavern*

FOURTH PRIZE DESIGN, Detail Sheet

Submitted by P. Donald Horgan, William J. Mooney, and Harold A. Rich, Boston, Mass.

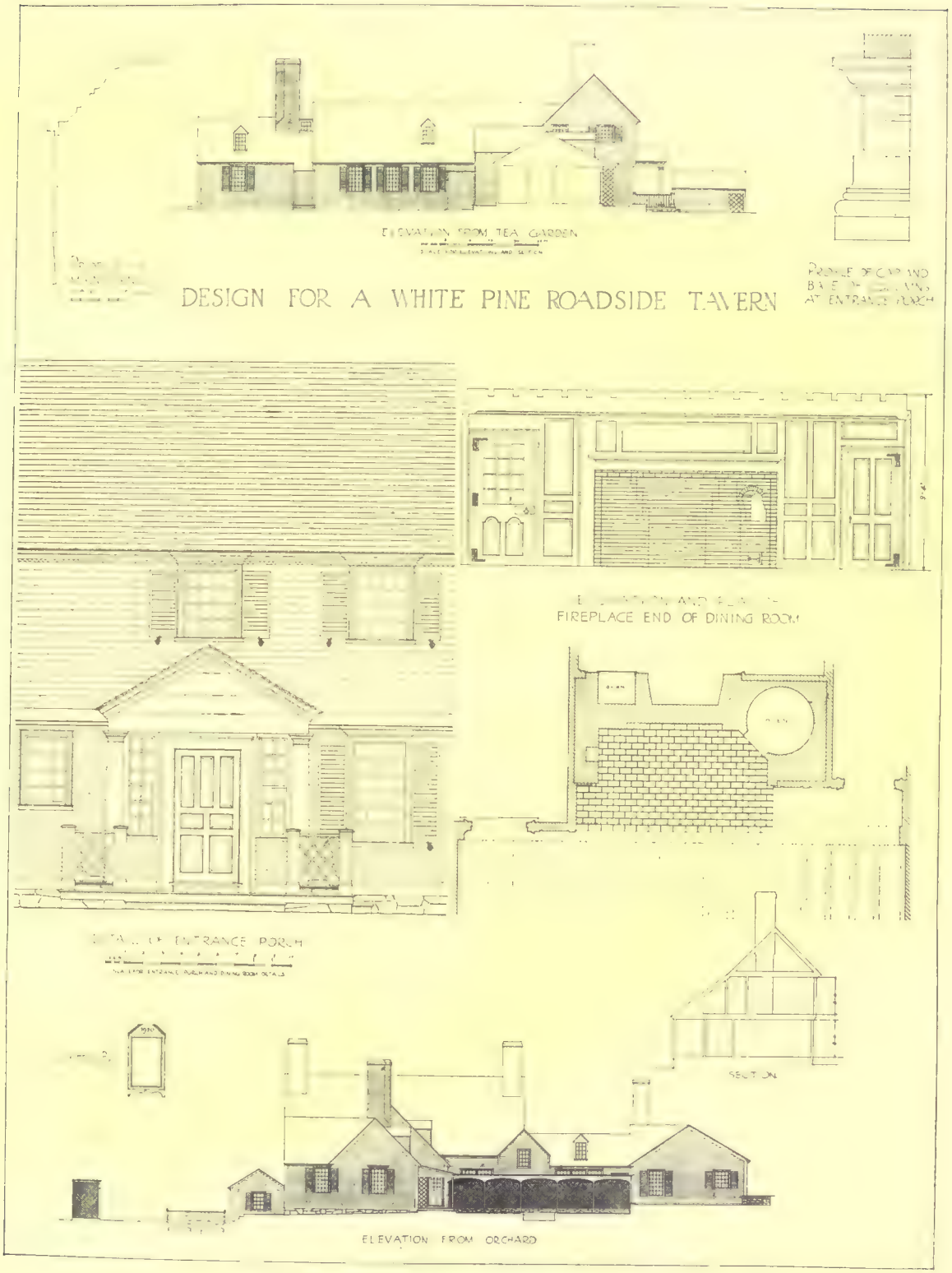


Second Story Plan

Design for a WHITE PINE Roadside Tavern

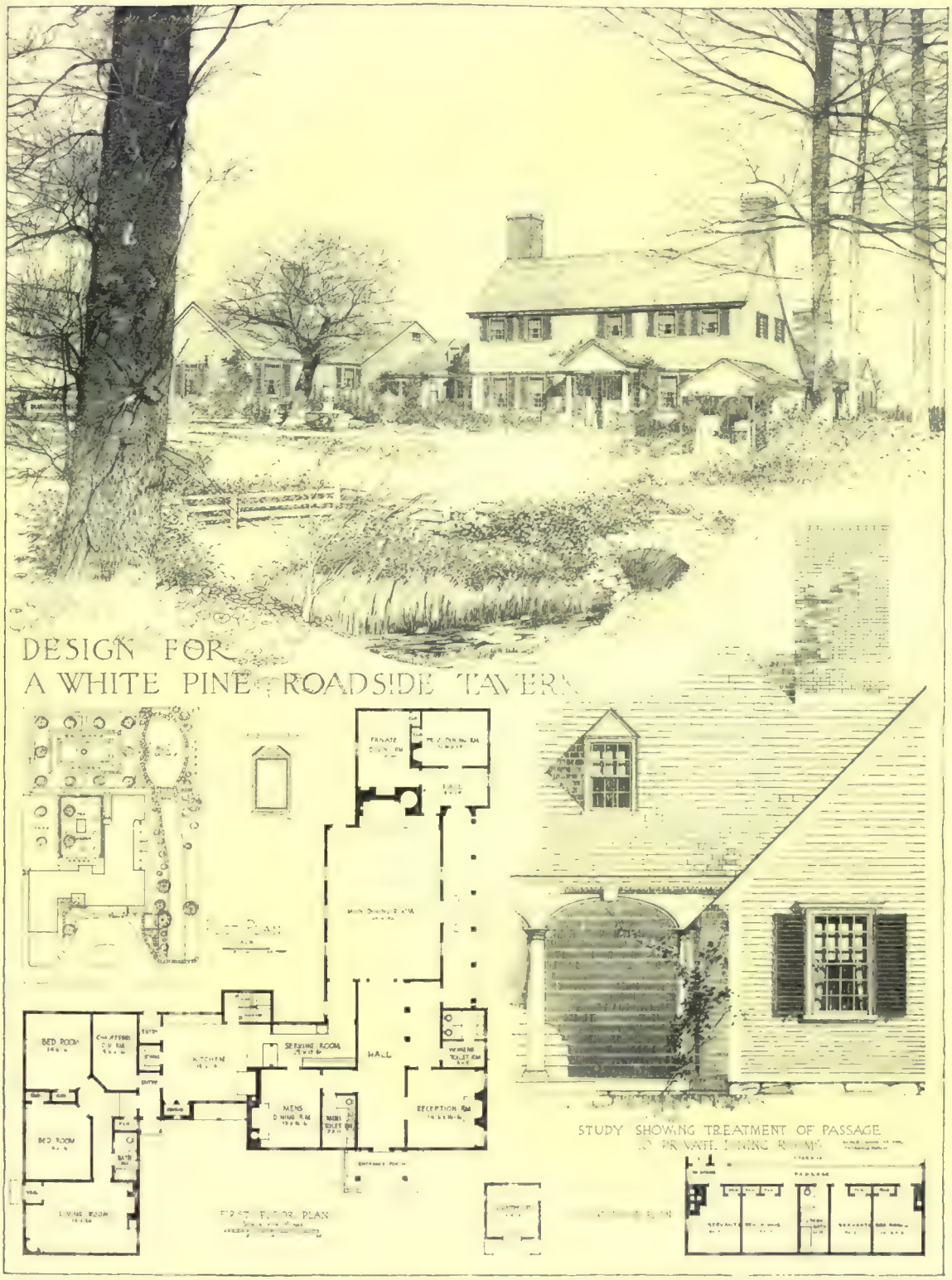
FOURTH PRIZE DESIGN

Submitted by P. Donald Horgan, William J. Mooney, and Harold A. Rich, Boston, Mass.



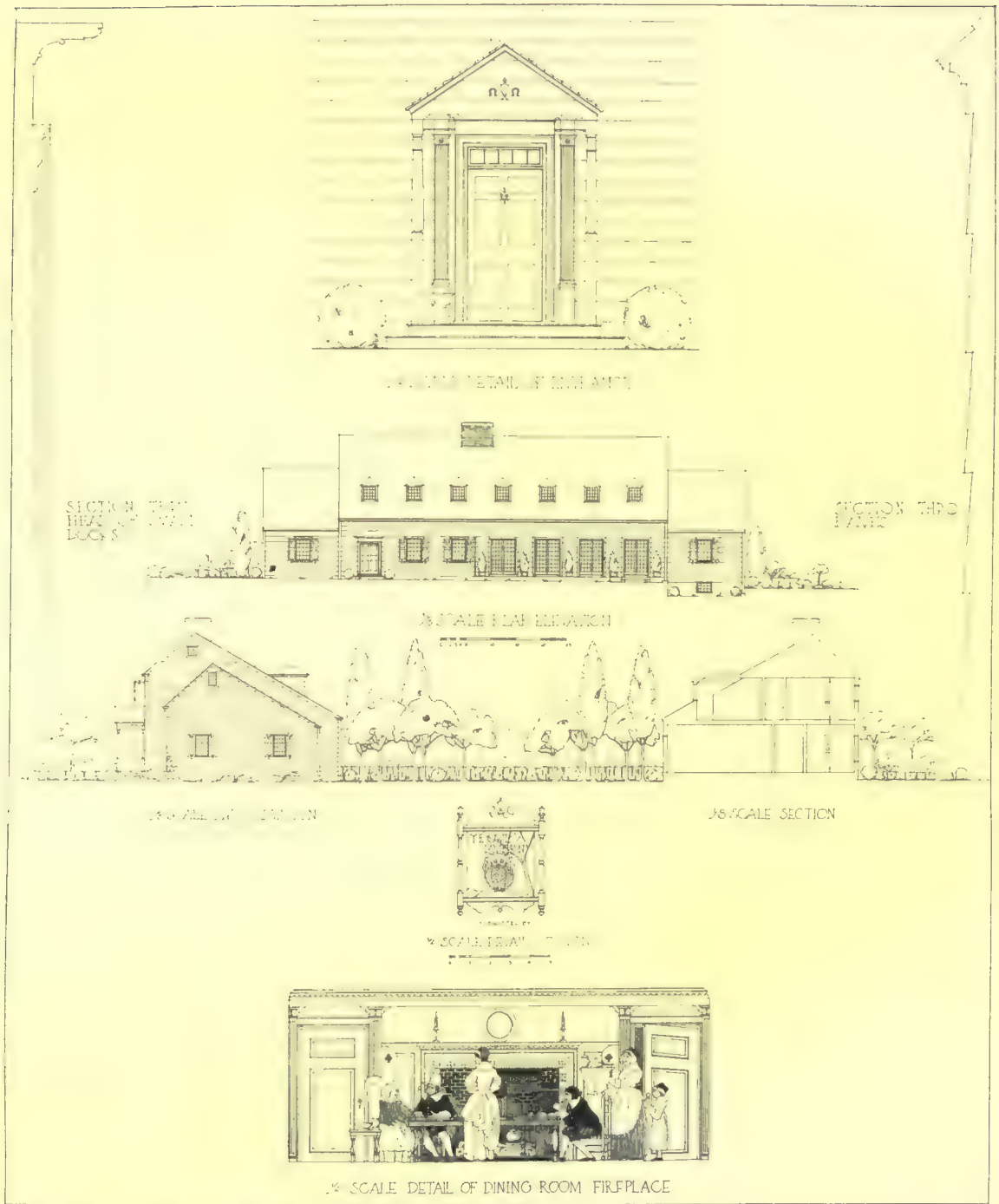
FIRST MENTION, Detail Sheet

Submitted by Richard M. Powers and Joseph G. McGann, Boston, Mass.



FIRST MENTION

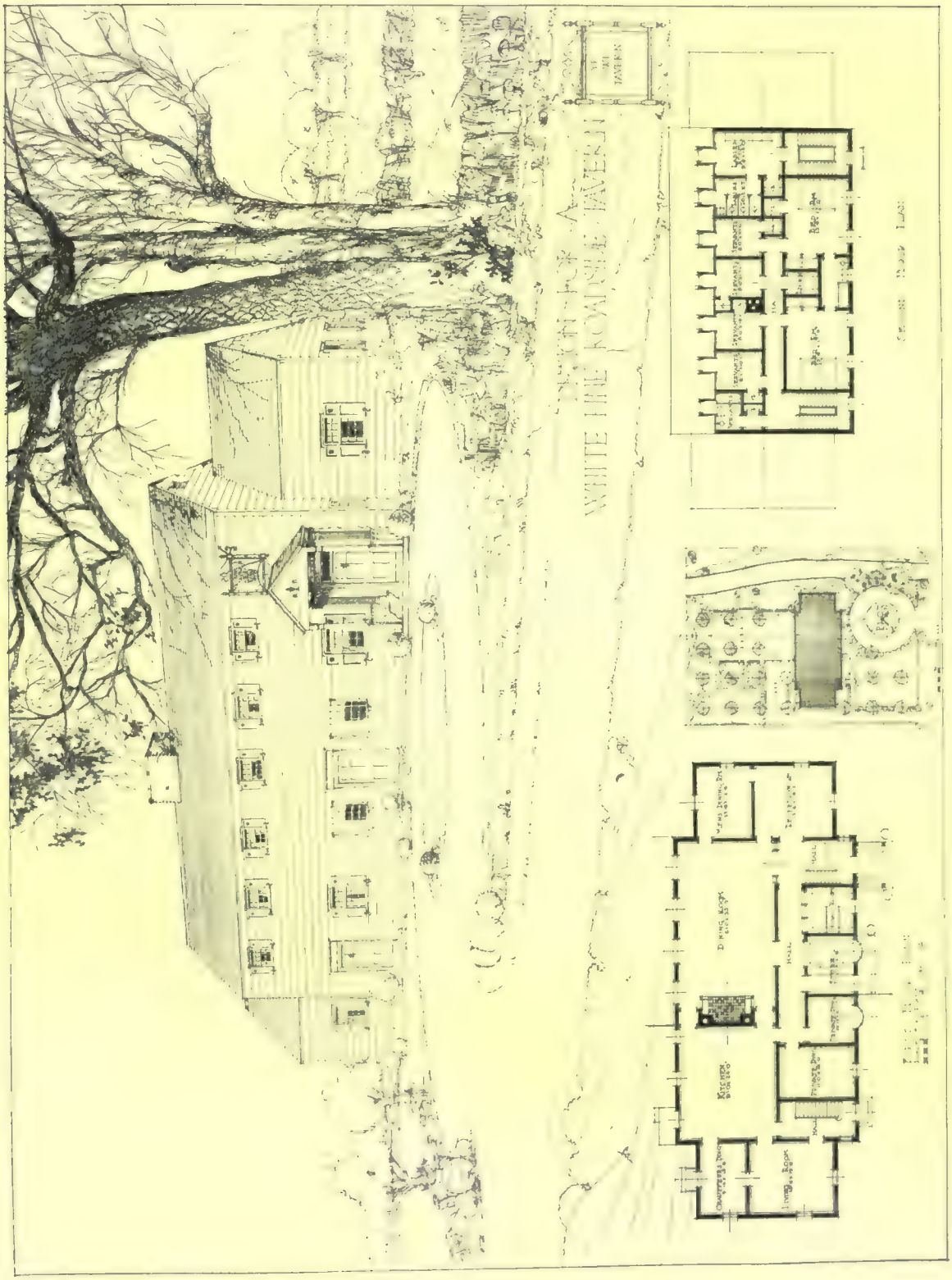
Submitted by Richard M. Powers and Joseph G. McGann, Boston, Mass.



DESIGN FOR A
WHITE PINE ROADSIDE TAVERN

SECOND MENTION, Detail Sheet

Submitted by Atwell John King and Henry V. Capel, New York, N. Y.



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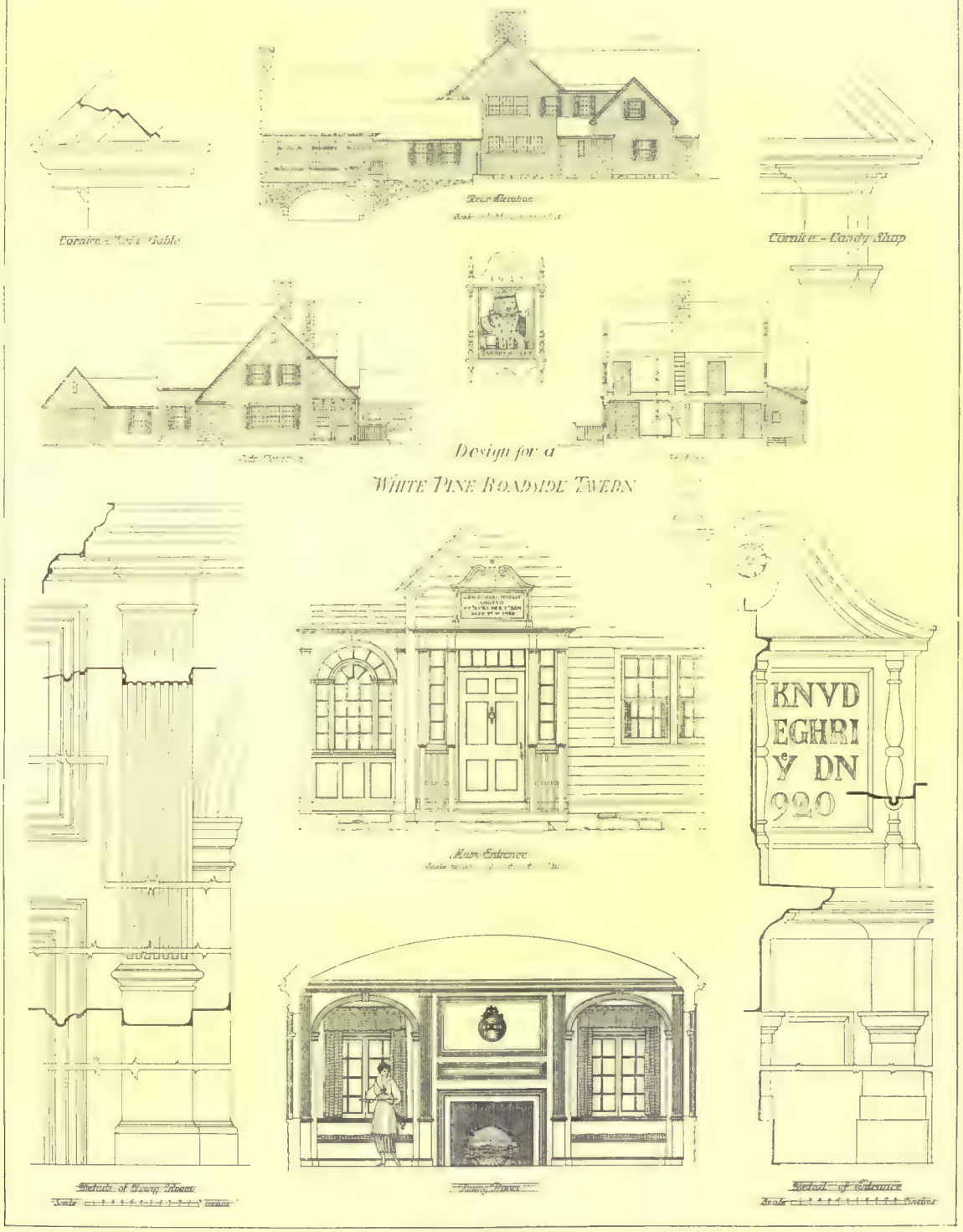
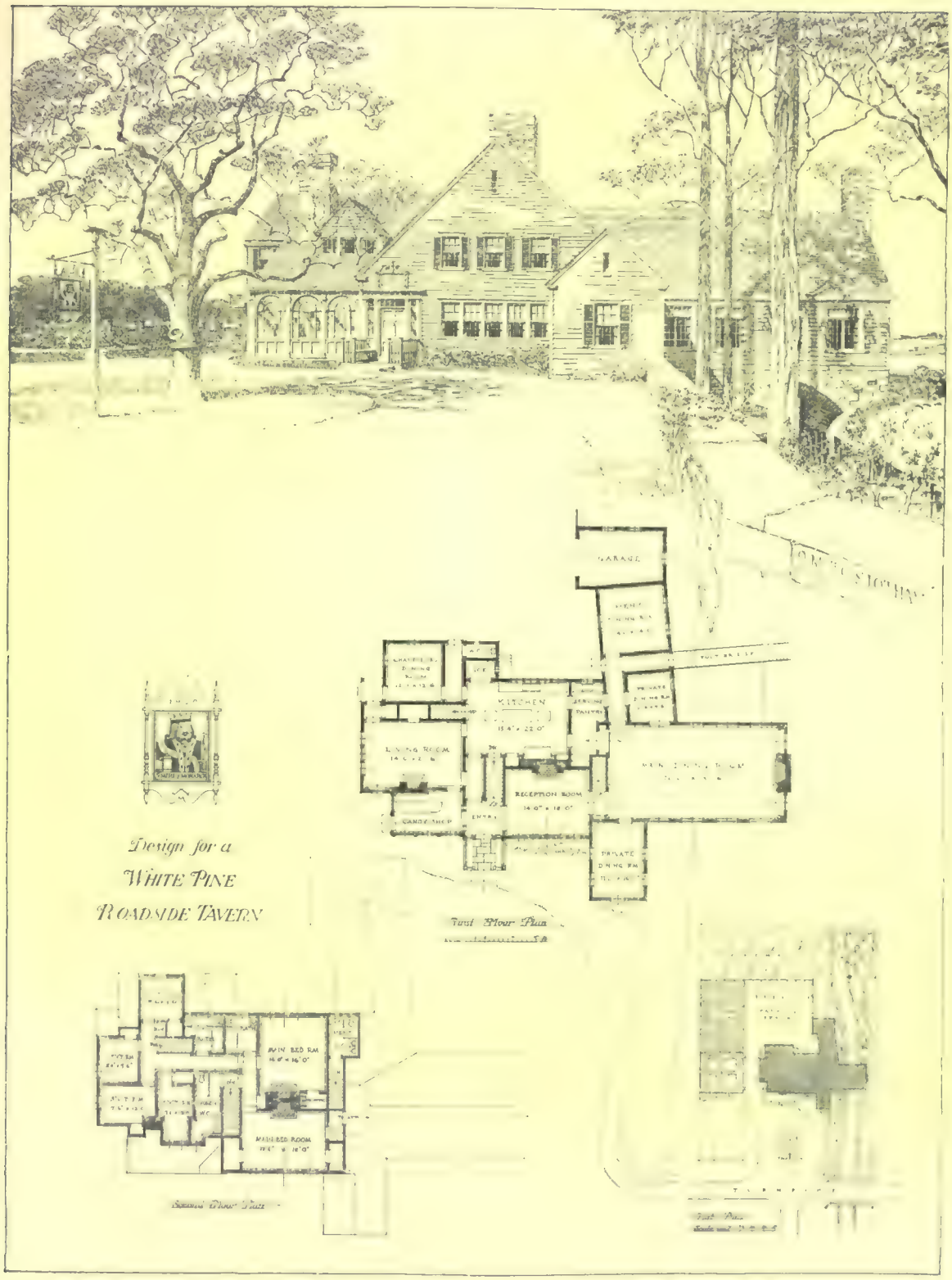


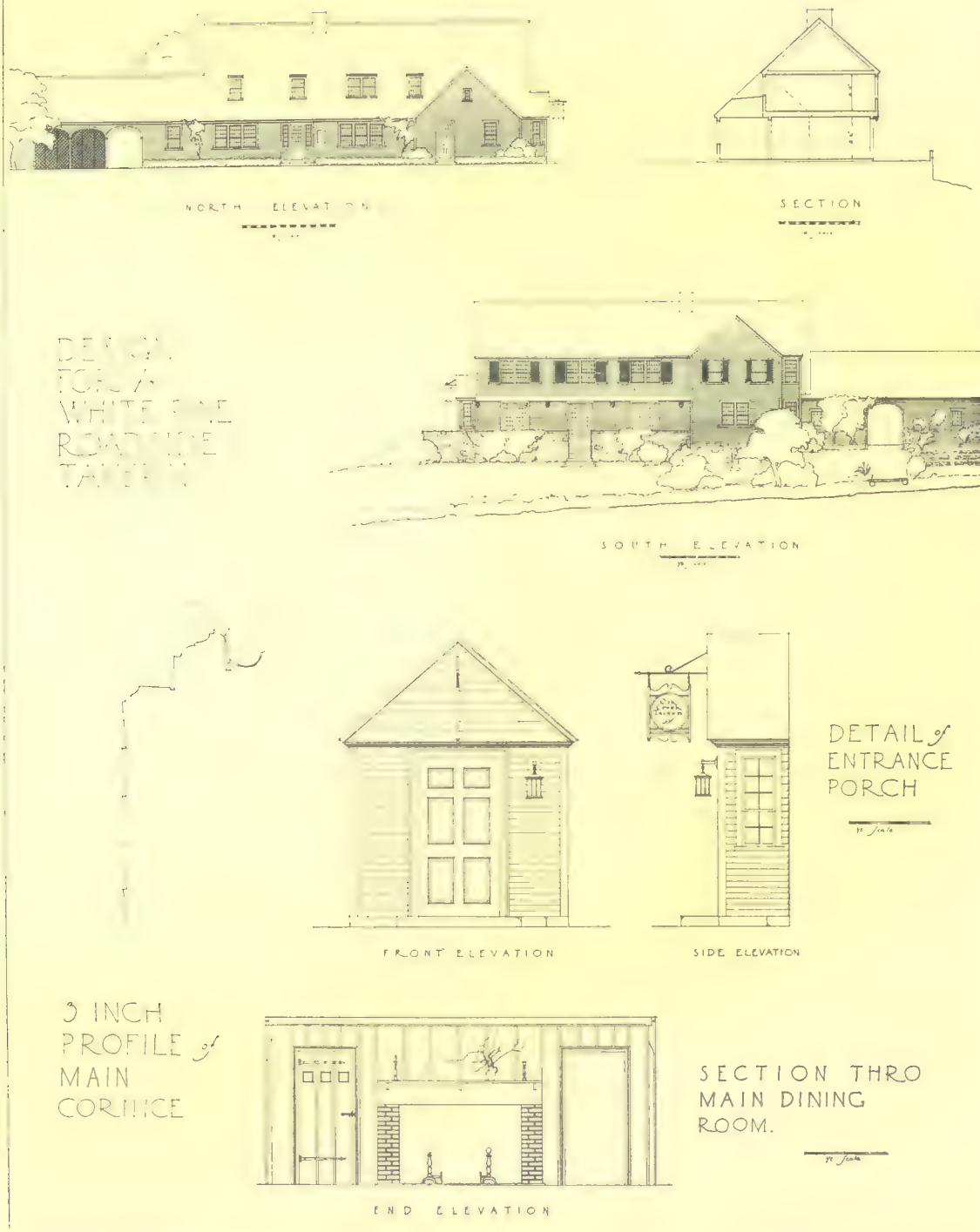
MENTION, Detail Sheet

Submitted by Donald Robb, Boston, Mass.



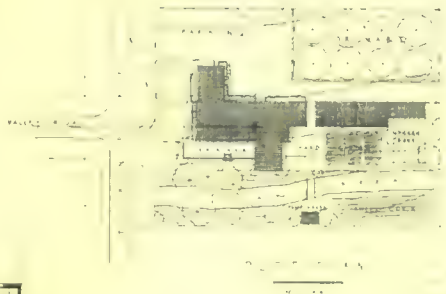
MENTION

Submitted by Donald Robb, Boston, Mass.

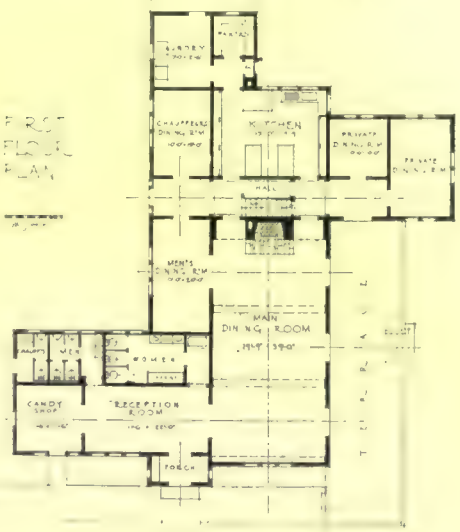


MENTION, Detail Sheet
Submitted by Bernhard Dirks, Chicago, Ill.

SUBMITTED



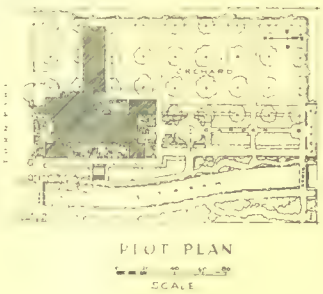
DESIGN
FOR A
WHITE PINE
ROADSIDE
TAVERN

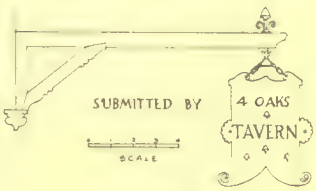


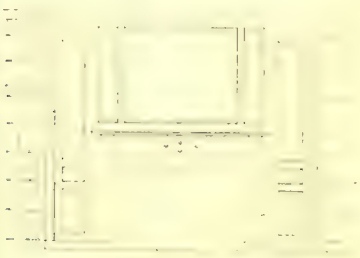
MENTION

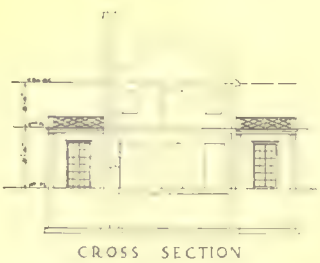
Submitted by Bernhard Dirks, Chicago, Ill.

DESIGN FOR A
WHITE PINE
ROADSIDE TAVERN



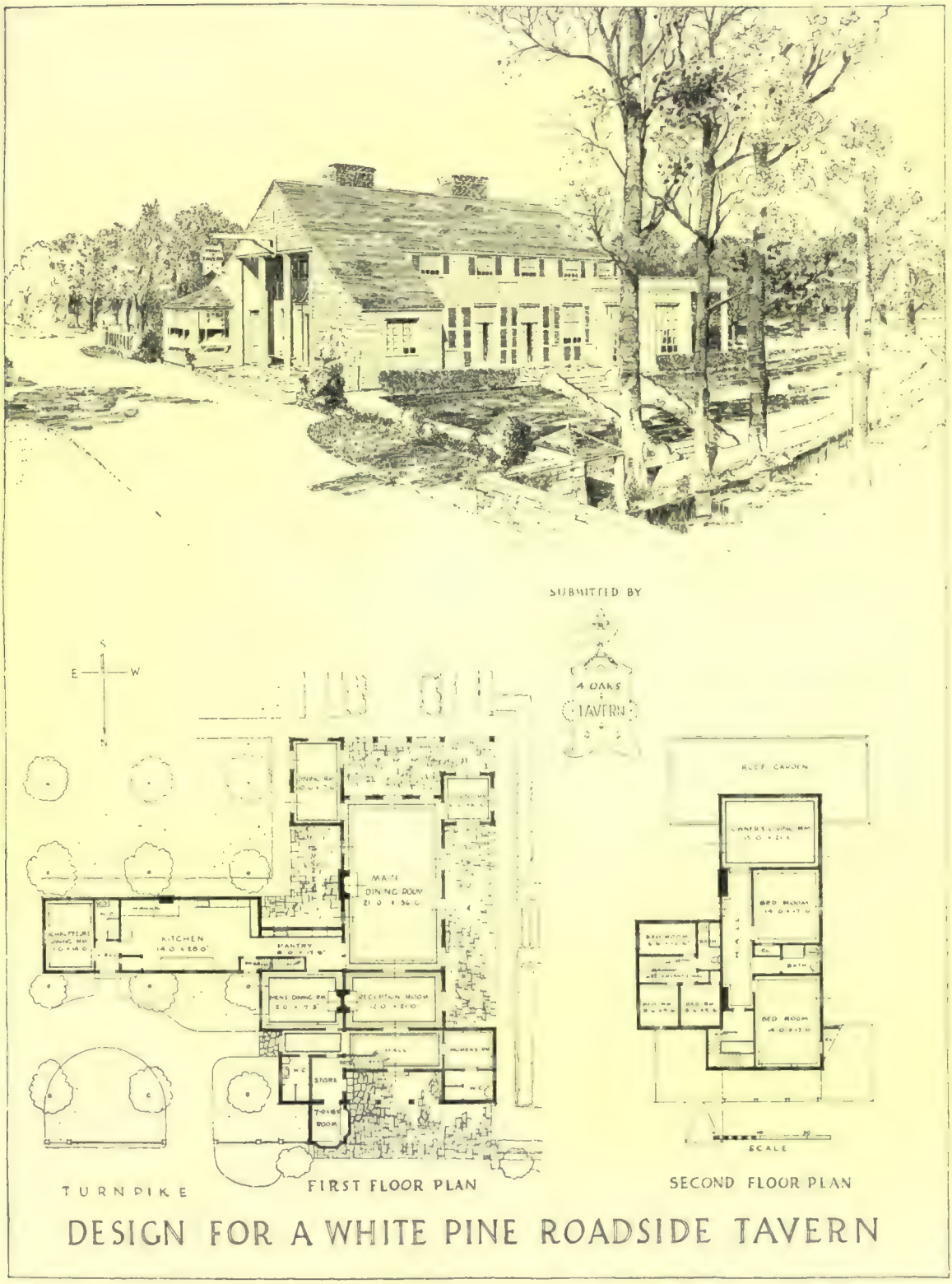






MENTION, Detail Sheet

Submitted by Wilmer Bruce Rabenold, New York, N. Y.



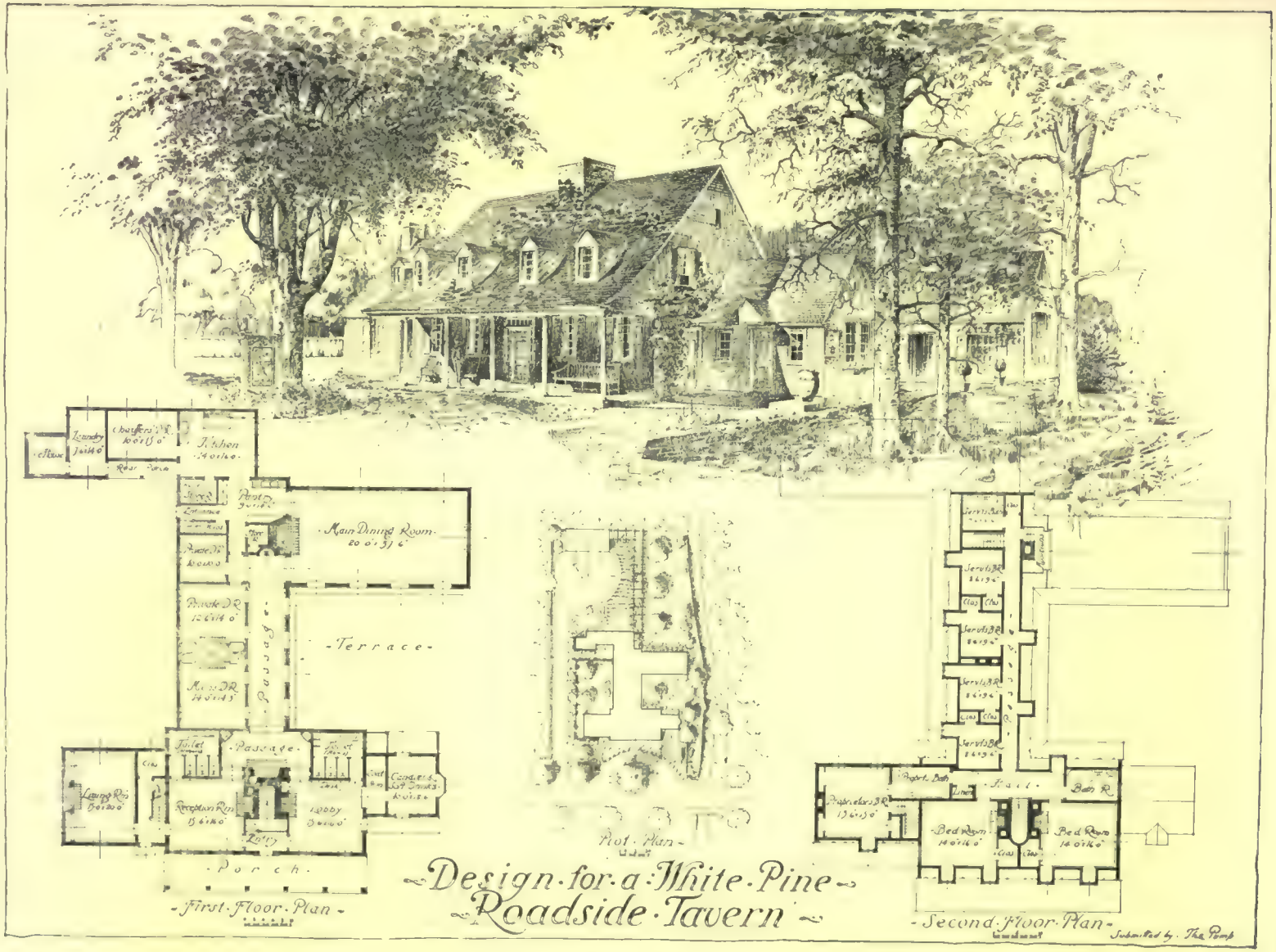
DESIGN FOR A WHITE PINE ROADSIDE TAVERN

MENTION

Submitted by Wilmer Bruce Rabenold, New York, N. Y.

MENTION, Detail Sheet

Submitted by R. J. Wadsworth, Philadelphia, Pa.


Design for a White Pine Roadside Tavern
First Floor Plan
Plot Plan
Second Floor Plan
Main Dining Room
Terrace
Porch
Kitchen
Passage
Toilet
Bed Room
Bath R.
Servt's B.R.
Submitted by The Pump

MENTION

The designs awarded mentions are all good, but two stand out a little apart from the others, and are so near the first four as to deserve special mention.

The First Mention has a good general plan, which places the building near the road, and reserves the stream and orchard for the guests of the tavern. The main building is rectangular in mass, with wings for dining-room, for service, and for the proprietor. Perhaps here is the one weak point, for the public dining-rooms are really the key-note of the tavern, and not an appendage. Apart from this, the general layout, the plan, and the elevations and details without and within are charming, and the rendering is such as we can all envy.

One may say here, perhaps, that throughout all the drawings there is a draughtsmanship which is most encouraging for the future of the draughtsmen. If we have such draughtsmanship as is shown in this competition, we may rest assured that the presentation of architectural designs will lose nothing in the rendering. While speaking of rendering, it is not out of place to refer also to lettering. All of this is good, and some of really unusual beauty, as for example that on the drawings given the fourth prize. Good lettering is, after all, the last word in draughtsmanship. A man who can letter beautifully can draw anything.

The design given Second Mention has a general plan which sacrifices perhaps too much to the entrance, but is thoughtfully and well studied. The plan of the building is straightforward, simple, and convincing. The exterior is so quiet and so simple as to have the charm which goes with all restrained work, and the Jury feel that the simplicity of this design is a most hopeful sign of the general tendency toward appreciation of the beauty of proportion. The rear elevation was accidentally drawn the wrong way round, to speak colloquially. This, however, is a draughtsman's error, which happens in the best regulated offices.

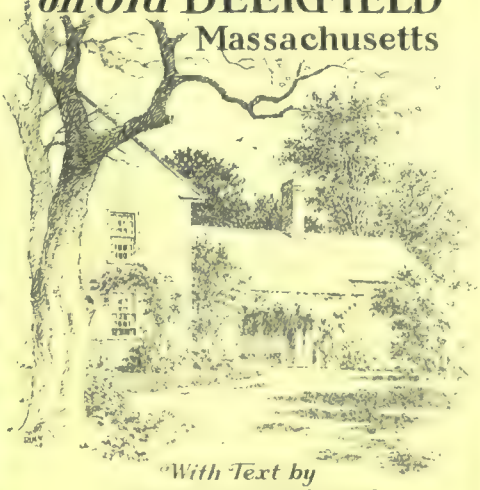
The four designs given mentions are good, and each has so many assets as to make it rather invidious to attempt to rank them. There are good points and bad points in each, but all are creditable to those who presented them.

CASS GILBERT
CHAS. Z. KLAUDER
HOWARD SHAW
R. CLIPSTON STURGIS, *Chairman*
F. R. WALKER
} *Jury of Award*

VOLUMES V AND VI
THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. V, No. 1. The Seventeenth Century Connecticut House - - - - - Harold Donaldson Eberlein
Vol. V, No. 2. Settlements on the Eastern End of Long Island - - - - William Edgar Moran
Vol. V, No. 3. Historic Houses of Litchfield - - - - - - - - - C. Matlack Price
Vol. V, No. 4. Community Centre Building - - - - - - - - - Report of Jury of Award
Vol. V, No. 5. Old Chatham and Neighboring Dwellings South of the Berkshires - Alwyn T. Covell
Vol. VI, No. 1. The Boston Post Road - - - - - - - - - - - Peter Augustus Pindar
Vol. VI, No. 2. A New England Village - - - - - - - - - - Hubert G. Ripley
Vol. VI, No. 3. The Wooden Architecture of the Lower Delaware Valley - - - Jewett A. Grosvenor

An Architectural Monograph on Old DEERFIELD Massachusetts



With Text by
RAWSON W. HADDON.

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920

THE MILLER HOUSE, DEERFIELD, MASSACHUSETTS.

Built *circa* 1710.

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI OCTOBER, 1920 No. 5

OLD DEERFIELD, MASSACHUSETTS

By RAWSON W. HADDON

Mr. Haddon is one of the younger architectural historians who, following a number of years' study of the early work in New York City, is now studying various phases of the work of the eighteenth and early nineteenth century architects in New England.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

I HOPE I shall be excused for mentioning the following bit of gossip which may seem to you to be but slightly connected with the strictest interpretation of my duty (for the present moment) as the introducer of the town of Deerfield, Massachusetts.

There was once a dignified old gentleman, who, like that other old gentleman in *"Cranford,"* was noted all through a certain provincial town for always saying *just* the proper thing at the proper time. Imagine, therefore, the horror of his friends, and especially of his wife, when in the course of talk one evening, it having been discovered that a certain young man in the company was a bachelor, the old gentleman, turning to him in a most cordial and enthusiastic way, said, "God bless you, sir; you are indeed a fortunate man, and—" "What!" said his horrified wife. "How can you say such a thing, sir? How CAN YOU?" "You interrupt me, ma'am," was the old gentleman's reply. "What I was saying was, that he is a very fortunate man, because he has great happiness to look forward to."

The only excuse that I can give you for having mentioned this at all is that it gives me some slight precedent for suggesting to you that if you have not been to Deerfield you also are a fortunate man in that you still have to experience the great pleasure of your first trip through the "pleasant streets of that dear old town."

Starting at one end of Deerfield's main street, following it to its opposite end, and continuing then to the outlying districts, you will pass few houses that are not of interest either because of some historical association or for the unusual merit of their architectural design.

For all practical purposes each Colonial town in New England repeats to a large degree in its general outlines the salient characteristics of every other Colonial town. And with the exception of some few idiosyncrasies common to certain localities (as the difference between Massachusetts and Rhode Island house planning), the individuality that distinguishes Salem under the influence of McIntire or Greenfield during the era of Asher Benjamin, does not appear until the very end of the eighteenth or the beginning of the nineteenth century.

In Deerfield no predominating style exists to the extent that it does, for instance, in Salem. The buildings, all of which are good examples of their particular time, extend over the whole possible range of periods from the earliest Jacobean-like work through the Asher Benjamin phase to (it must unfortunately be acknowledged in one instance) the days when "Egyptian-Moorish" and in another instance Preraphaelite Gothic were the proper thing in the vocabulary of the "genteel and up-to-date."

Of the hundred-odd houses in the town, the majority are of such great interest that this comparatively small philistine element will be wholly negligible in your enjoyment of this—as some of the natives boast—"sleepiest of all New England towns."

Exteriorly, as might be expected, the earliest houses here, as elsewhere, have little to show (excepting to the most enthusiastic of archæological experts) that is of interest as architectural detail.

The interest in the earliest houses lies for the most part in their splendid outline and in the carefully studied proportioning of window and door opening to the solid mass of plain

wall surfaces. And, as a rule, the detail which is found in connection with very early houses, when there is such detail as possesses distinctly architectural character, is an addition of later date than the building itself.

But whether this apparent sense of proportion was instinctive or purely accidental and governed, as may well have been the case, by structural exigencies into which no element of selection or proportioning was introduced by the builder, the result is none the less interesting and worthy of painstaking study by the architect of the present.

It is one of those facts which, like election-time orators, "need no preliminary introduction here," that Colonial architecture possesses little or no monumentality, and its chief power must be said to lie in its characteristic grouping and the ornamental treatments of certain single details of building. It was only in the Middle Period, starting at perhaps the 1740's or 1750's in New England, that a definitely architectural manner began to assert itself in interior and exterior finish and design.

Perhaps the most interesting earlier example of this later manner in Deerfield is found in the Old Manse, though competitors as to point of age are found in the Williams, Wetherald, and other houses.

The Williams house offers a number of problems, over the solution of which the inveterate expert might spend a large amount of time. As it stands to-day, the house may either be one built in 1707 to replace an earlier house which was erected by the town for Parson Williams and was burned in 1704, or it is possible that the 1707 house was destroyed and the present one erected in 1756 by the parson's son. Judged in the light of its condition as it stands to-day, one would not hesitate, in spite of all local traditions, to assign to it the later date.

The plan, for instance, very emphatically contradicts the assumption of its early erection. A house in Massachusetts built in 1707 would, of course, have had a central chimney stack, with the rooms and entry grouped around it. The central chimney, however, does not appear in the house at the present time, and the fireplaces are at the central axis of the rear wall of the front rooms on each side of the hall.

PARSON WILLIAMS HOUSE, DEERFIELD, MASSACHUSETTS.

Now Deerfield Academy, preserved in its present condition with unusual completeness. The best type of work of the middle of the eighteenth century.

THE FRARY HOUSE, DEERFIELD, MASSACHUSETTS.

Part of the building was erected in 1683 and is the oldest house in the town.

The entrance door and frame, the window frames and the interior panelling and staircase also suggest the work of the middle rather than the early years of the century.

In spite of all this, however, the solution seems to be that here, as in other authenticated instances in the town, the house was changed and such additions made from time to time as were suggested and made possible by the prosperity of successive owners. Instances are not unknown in Deerfield in which the central chimney was removed at an early date and the plan and interior and exterior details so rearranged as to suggest a middle eighteenth-century erection.

Undoubtedly as it stands to-day, the Williams house consists of the original 1707 frame with improvements in plan and ornamental detail in the taste of the year 1756. It is known that at that date the parson's son, Elijah, "made certain marked alterations in the house, both external and internal," and probably left the building in substantially its present condition.

Richard B. Derby, in his contribution to the *White Pine Monographs* on the "Early Houses of the Connecticut River Valley" (in which, by the way, he has deprived the present number of some of its best thunder by anticipating it in the publication of the charming Asher Benjamin-like Horatio Hoyt house, and others), suggests in the instance of the doorway of the Williams house, and the same thing would hold good for the window frames, a date "probably several decades later" than 1756.

THE BISHOP PORTER HOUSE, DEERFIELD, MASS.
FRONT DOOR DETAIL.
Built in 1803.

Whatever may be its date, the house is certainly of unusual interest. The scheme of fenestration and the broad blank space between the door and windows on the first floor, and the compact spacing of the windows themselves, are noteworthy features which must be taken into consideration in solving the problem of the remarkable appearance of solidity which the house presents.

The Miller house, built in 1710, which has three windows across the front on the second floor and two on the side (an unusual feature in early houses), might also be found after careful examination to be, in its present condition, the result of several additions. The house was built to replace an earlier one which was destroyed during the French and Indian War.

It will be remembered that Asher Benjamin lived and did some of his best work in Greenfield, a few miles distant from Deerfield. Undoubtedly careful investigation would uncover some hitherto unrecorded work by him in Deerfield. The doorway of the Bishop Porter house, a building that was erected in 1803, is most suggestive of his manner of design and is without doubt one of the most charming things of its sort in New England, as is also the doorway of the Hawkes house—which doorway has been used several times as a prototype, most successfully perhaps in connection with the restoration of a house dating from the Revolutionary period at Westport, Connecticut.

(*Continued on page 12*)

THE OLD MANSE, DEERFIELD, MASSACHUSETTS. Front Door Detail.

An unusually complete example of the type. It still retains the original door, boot scrapers and knocker. Built in 1768.

THE OLD MANSE, DEERFIELD, MASSACHUSETTS,

A typical example of the work of the Middle—and historically Colonial—type, built in 1768.

THE WETHERALD HOUSE, DEERFIELD, MASSACHUSETTS. Built in 1752.

A less elaborate example than the Williams house of the earliest "architectural" type. Just the sort of house that witches might choose for disturbances, via the chimney route, but for the lamentable fact that the chimney has been torn out, giving the house thereby a decidedly bald and unfinished appearance.

SIDE DOOR DETAIL.

FRONT DOOR DETAIL.

THE HAWKES HOUSE, DEERFIELD, MASSACHUSETTS.

Built *circa* 1743.

FRONT DOOR DETAIL.

THE SMITH HOUSE, DEERFIELD, MASSACHUSETTS.

FRONT DOOR DETAIL.

THE ROOT HOUSE, DEERFIELD, MASSACHUSETTS.

There are earlier doorways, of course, and later ones, and earlier and later houses, and many local traditions and histories relating both to the houses and the people who lived in them, any one of which could be discussed at great length.

Taken all in all, Deerfield cannot be said to have any outstanding features of great monumentality, but it shows as clearly as perhaps any town of even larger size and greater importance could do, the complete evolution of architectural design from the earliest Colonial period to the later and more self-conscious design of the early nineteenth century.

Examples of the earliest period are lacking, excepting for a few fragments of the so-called Indian House, dating from considerably before the Indian War, which are preserved by the local Historical Society in its museum. There are examples of each of the successive developments which came with the later periods, and some of these examples, as the illustrations will show, are of more than usual interest, and many of them, as, for instance, the Old Manse House, are of considerable importance. Those parts of the Indian House which are preserved, namely, an interesting batten doorway, and two brackets which were originally over the over-hang, and an interesting corner cupboard, are of unusual consequence. The contour of these brackets is particularly good.

THE STEBBINS HOUSE, DEERFIELD, MASSACHUSETTS. Built about 1772.

A good example of the embarrassing frequence with which the visitor is confronted with houses that arouse his enthusiasm. Obviously, every house cannot be the "finest" or "most charming" and yet that seems to be what each one is. This particular house probably arouses more futile covetousness on the part of the architecturally inclined visitors than any other building in the town.

It is easy to understand how tenaciously the builders of the earliest houses would have clung to the traditions of building that were common in the parts of England in which they had received their earliest training. It is interesting to follow the changes which took place as time went on in the design of the buildings. As these builders dropped out, the work was carried out by their apprentices and by the apprentices of

these apprentices. There are also examples that show the tendency, as time went on and the settlers became more prosperous, to adopt the styles and manners of living that were found at that time in England. This change, however, does not show the work that was indigenous to the localities from which the builders came, but reflects, as nearly as changed conditions would allow, the latest style in design, and, for that matter, in every other detail of living.

During and shortly after the Revolution a new influence was introduced by the publication in America of reprints of English books on architecture, and at a later period by the books of Asher Benjamin.

Regarding the translation of a manner of building which is essentially one of brick and stone into the easily obtainable white pine and other local woods, Joy Wheeler Dow has this to say in his "American Renaissance":

"The predominant local color which distinguishes American Renaissance has been given to it by what has been our great national building commodity, *i.e.*, wood. The Greeks and Romans built of stone when they had the money to pay for it. Both stone and wood have grain, and have to be used with the same careful regard for it. Whether we build our columns up of stone or wooden sections—latitudinal in the one case, longitudinal in the other—to support a cornice also constructed in sections according to the convenient sizes of commerce for the particular material, makes no difference to the canons of art so long as we are not trying to deceive or to imitate one material with another simply with that end in view. It is extremely doubtful if our American ancestors were ever guilty of premeditated deception. Their material was an honest material, it had to be fashioned in some way; why not after the manner of the Renaissance?"

Sir Christopher Wren being the supreme actor upon the architectural stage in England at that time, it is natural that his influence would be strongly felt in the transplantation of architectural ideas between the two countries.

THE STEBBINS HOUSE, DEERFIELD, MASSACHUSETTS.
SIDE DOOR DETAIL.
Though less elaborate than the front door it shows remarkable consistence in design.

The earliest examples of Renaissance in Deerfield were not always accurate renderings of classic traditions in their design or construction, but there is a certain sturdiness and self-reliance shown in this work which speaks well for the mentalities of the men who were responsible for the work. The translation of details, which were primarily adopted for construction in stone, being built of wood, was carried out more often than not with an apparently large amount of skill, that after all makes the thing seem all right.

Attention cannot be called too often to the fact that American work does not show a real independence in design until the early years of the nineteenth century. Such men as MacIntire, Hoadley, McComb and others not only contributed very largely to the development of architectural design in America; theirs was a very definite and valuable contribution to the total of the architectural history of the nineteenth century. In Deerfield there are examples not only of the earlier periods which show English influence but also some most excellent examples of this later work of American inspiration.

THE STEBBINS HOUSE, DEERFIELD, MASSACHUSETTS. Front Door Detail.

The front door of the Stebbins house is certainly a word to the wise, and ought to tell as much as could be put into whole volumes about "White Pine, and Where to Use It." Built one hundred and forty-eight years ago, the wood is as sound and the detail as crisp and distinct as it was in 1772 when the builder put it into place.

WHITE PINE—AND WHERE TO USE IT

V—SIDING

Preceding articles in this Series have given the detailed specifications for White Pine. This and subsequent articles will discuss the reasons for the superiority of White Pine—and fitness of particular grades—in those uses for which it has been recommended.*—EDITOR'S NOTE.

WHILE White Pine can, in all candor, be recommended for almost any domestic building purpose, there are certain special uses for which it is especially suited, and for which no satisfactory substitutes have been found. Nature endowed White Pine with wonderful weather-resisting qualities, which, in her infinite wisdom and economy, she has not duplicated in any other wood.

The marked superiority of White Pine under exposure to the weather has been taught us by the experience of builders from the earliest Colonial days down to our own time. It is in the light of this experience that we especially recommend White Pine for outside uses. With two or three exceptions, to be discussed later, other cheaper woods will—where it is necessary to economize—give practically as good service for uses in protected places as White Pine; but there can be no economy in using substitute woods in places where, because of their physical characteristics, they cannot possibly prove satisfactory.

The characteristics of White Pine which have given it its preëminent position are its soft, smooth and close grain, which does not raise through the action of the weather nor after the application of paint; its ability to stay put under the severest exposure without warping or splitting or opening at the joints; its durability and resistance to rot, due, among other things, to the preponderance of heart wood; its easy working qualities, and its ability to hold properly applied paint.

In short, all those qualities which an architect might, had he a free hand, write into his specifications for an ideal wood for siding are found in White Pine.

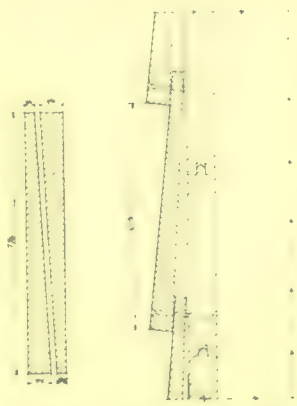
Disregarding the "Universal Siding Patterns," which are seldom used by architects, there are seven separate and distinct White Pine siding patterns from which to choose: Standard Beveled Siding, Special Beveled Siding, Special Drop Siding, Special Shiplap Siding, Special Wide Siding, Standard Matched Siding and Dimension Shingles. With this wide range of choice at the architect's command, it is possible for him to build his design without sacrificing any of the effects desired. Siding should be specified as an item by itself, and the following suggestions are offered so as to avoid needless negotiations and delays occasioned by not stating just what is wanted.

* Volume IV, Number 5, October, 1918; Volume IV, Number 6, December, 1918; Volume V, Number 1, February, 1919, and Volume V, Number 5, October, 1919.

STANDARD STOCK PATTERN WHITE PINE BEVELED SIDING
Available in 4" × 6" width only.

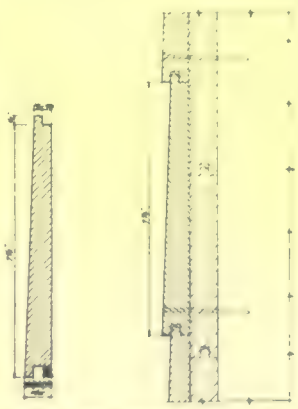
1. White Pine Standard Beveled Siding is a regular stock item, is available only in 4" and 6" widths, and will be found in stock at the average retail lumber yard, or can be readily and promptly secured through any retail lumberman out of stocks on hand at the mills or large distributing yards. The grades are "B" & Better Siding, "C" Siding, "D" Siding and "E" Siding, according to the class of construction, as illustrated in the White Pine Specification Book, pp. 42-45.

2. On special order this same type of Beveled Siding may be secured in 8" and 10" widths, cut, however, from 1¼" lumber and sold as finish lumber surfaced two sides (S2S) and resawed diagonally. This represents a common practice where 8" Beveled Siding is desired, but requires, in all cases, special order and manufacture at the mill. It can be secured from any of the White Pine manufacturers through any of the retail lumber channels and should be specified as, "1¼·8 (or 1¼·10) "B" & Better (or "C" Select or "D" Select) White Pine Finishing S2S, and resawed diagonally as per detail attached."



8" SPECIAL WHITE PINE SIDING
Cut from 1¼" Lumber, surfaced and resawed diagonally.

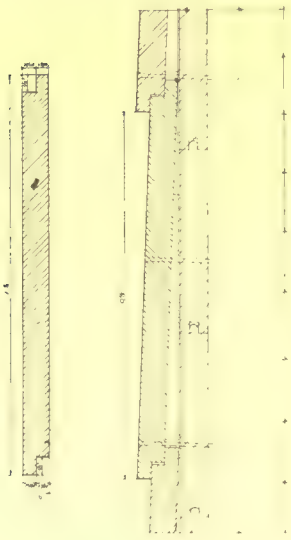
3. The effect of wide Beveled Siding can also be secured, again on special order between the retail lumber dealer and the mill, through the use of Drop Siding Pattern No. 118. This pattern is cut from the finishing grades of one inch lumber, is available in 8", 10" and 12" widths, and should be specified as follows: "1×8 (or 1×10 or 1×12) "B" & Better (or "C" Select or "D" Select) White Pine Finishing, run to Northern Standard Drop Siding Pattern No. 118."



WHITE PINE SIDING PATTERN 118
Cut from 1" Lumber, available in 4", 6", 8", 10" widths.

4. Very effective wide siding can be had through the usual retail

channels, again on special order with the mill, by the purchase of either of the finishing grades of White Pine already referred to, in either 8", 10" or 12" widths, and having it run to standard Shiplap pattern. Specification for this type should read: "1×8 (or 1×10 or 1×12) "B" & Better (or "C" Select or "D" Select) White Pine Finishing run to standard Shiplap pattern."



White Pine Special Shiplap Siding
Cut from 1" Lumber, available in 8", 10", 12" widths.

In 10" or 12" widths, wedges of bearing blocks should be provided as indicated in the diagram, these to be furnished in accordance with detail that may be submitted to any reputable mill work house, these wedges or bearing blocks to be applied outside the sheathing, but directly over each stud.

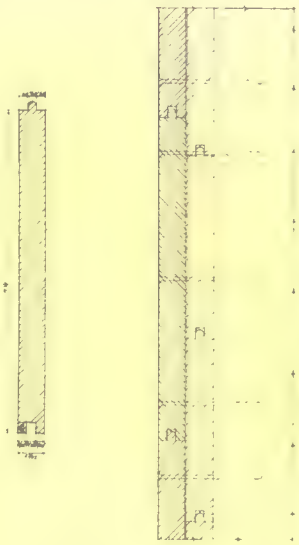
5. For slightly more lap, in 10" or 12" widths, a special pattern is suggested for wide White Pine Siding as used satisfactorily in a number of instances. The pattern suggested is not related to any standard mill pattern, and, therefore, will require a special set-up of the planing mill machinery and involve some additional expense over the special White Pine Shiplap Siding indicated under 4. To secure White Pine Siding of this pattern in either 10" or 12" widths, detail should be furnished and specifications should read: "1×10 (or 1×12) "B" & Better (or "C" Select or "D" Select) White Pine Finishing S2S, and rabbetted one edge only as per detail attached." This pattern of wide siding in these widths will require wedges or bearing blocks as shown.

10" and 12" Special White Pine Siding
Cut from 1" Lumber, surfaced and rabbetted one edge only.

6. Flush White Pine Siding can be readily secured in 8", 10" or 12" widths, where required, by simply specifying, "1×8 (or 1×10 or 1×12) "B" & Better (or "C" Select) White Pine Finishing S2S&CM (surfaced on two sides and center matched)."

The use of this type of siding should presuppose a slight opening at the joints.

7. White Pine Dimension Shingles are a planing mill product, and can be secured on special order. Specification for them should be, "1×6 "B" & Better (or "C" Select or "D" Select) White Pine Finishing, run to Dimension Shingles, in accordance with attached detail."

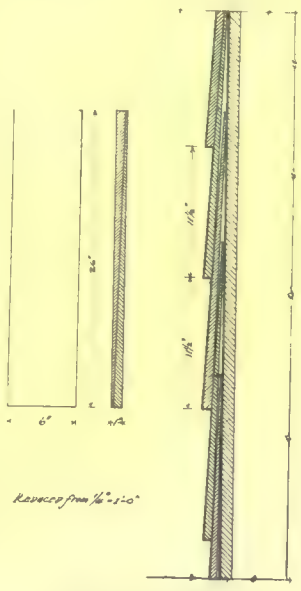


10" White Pine Matched Siding
Cut from 1" Lumber, available in 8", 10", 12" widths.

In general it may be said that White Pine Siding is sold as such only in 4" and 6" widths of the standard pattern illustrated by first diagram.

All of the other six patterns illustrated require the purchase, not of established grades of siding but, rather, of the standard select grades of *finish lumber*, to be worked in accordance with specifications and details furnished.

In such working, certain defects are bound to develop, some of which may lower the grade of the final product. Standard mill practice requires only that the lumber be purchased on grade in the rough and that the purchaser accept on that basis, without allowance for any degrading in the running. It should be noted also that any kind of lumber if worked into too wide and too thin pieces will have a tendency to split.

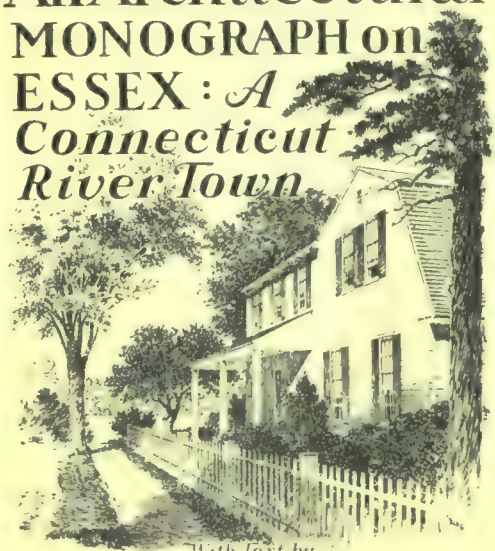


White Pine Dimension Shingles.

The nailing problems involved in applying any of the above types of siding should have careful consideration, some slight allowance being made, in the case of the wider widths, for expansion and contraction at the joints. Siding nails or cut steel nails will generally be found efficient and satisfactory.

Before painting, White Pine Siding requires only the shellacking of sapwood and of any small pin knots that may be present.

An Architectural MONOGRAPH on ESSEX: *A Connecticut River Town*



With Text by
IRVAN BUREN MAGONIGLE

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920

OLD HOUSE AT RIVER END OF LITTLE POINT STREET, ESSEX, CONNECTICUT.

THE WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI DECEMBER, 1920 No. 6

ESSEX

A CONNECTICUT RIVER TOWN

By H. VAN BUREN MAGONIGLE

PHOTOGRAPHS BY KENNETH CLARK

"I remember the black wharves and the slips
And the sea tides tossing free;
And the Spanish sailors with bearded lips,
And the beauty and mystery of the ships
And the magic of the sea."

THERE are no black wharves now if ever there were, nor slips, and the sea tides barely reach it; the last Spanish whiskerado who swaggered through her streets has long since been gathered, beard and all, to his fathers—but as by the perfume of a memory Essex is haunted still by "the beauty and mystery of the ships and the magic of the sea." Dreaming by the river, the drone of the motors on the State highway further back does not disturb her peace. Her dreams are of that earlier day when the first Lays and Haydens came to Potapaug Point and Uriah Hayden built the old Ship Tavern just where the road which is now Essex Main Street came down to the river and the ferry to Ely's Landing on the easterly bank, nearly opposite. It is said that in Massachusetts the county of Suffolk lies north of Norfolk county; this seems so much too good to be true that I never investigated the authenticity of the report. It is for the same reason that I decline to inquire why Essex is on the west bank of the river. There was a busy intercourse between the two banks, for in the old days the ferry at Old Lyme and the Essex-Ely's Landing Ferry seem to have been the only regular means of crossing the river between its lower reaches and Hartford. There is a legend that Daniel Webster, on his way from Boston to Washington, reaching the river after the ice had stopped the ferry service and before it was strong enough to bear the weight of a travelling coach, spent several days on the easterly bank in the hope of a freeze and finally had to drive up to Hartford and cross there - a tale which throws interesting light upon the leisurely pace and delightful inconvenience of travel in the youth of this Republic.

THE VILLAGE SMITHY, ESSEX, CONNECTICUT.

It was on Potapaug or Big Point that the old shipyards were (they were burnt by the British in

1812)—on the north side of Essex Main Street. The Lays seem to have been the first owners of the whole point and the Haydens to have bought from them the land on the southerly side. But Haydens and Pratts and Lays intermarried as people will and it is difficult now and quite unprofitable for a stranger to attempt to unravel the rival claims to priority and prestige which the inquiries in even a few hours' sojourn stir up. These Lays and Haydens were all shipbuilders and shipmasters; as a measure of the town's traditions, out of eight male Haydens in one family seven were sea captains. In those days the two bridges down at Old Lyme were not dreamed of—now they seem to be a barrier between Essex and that sea with which she had then so close a tie and of which the river mouth was a gateway, the Sound but a vestibule. Not a vestige remains of the old yards where they built the tall clipper ships for the China trade and vessels of lesser tonnage for coastwise traffic; but on a quiet autumn day one has but to close one's eyes to hear the ring of the mallets and to smell the oakum and the tar that stopped the seams of those gallant craft—ships which linked a little village in Connecticut to the Flowery Kingdom and all the fragrant East. It is a haven now for the old cup-defender *Dauntless*, and it was on a quest for her that we made a detour from the high road and first found Essex. Moving swiftly through the streets I received an impression of many curved roofs covering low, snug houses, and I was prepared to

THE JOHN PRATT HOUSE, MAIN STREET, ESSEX, CONNECTICUT.

THE LONG YELLOW HOUSE ON WEST AVENUE, ESSEX, CONNECTICUT.

THE OLD SHIP TAVERN, ESSEX, CONNECTICUT. Side Elevation.

THE OLD SHIP TAVERN, ESSEX, CONNECTICUT. From the River Side.

account for them by Dutch influence. But not a Dutchman nor a Dutch name was to be found on a second visit, only good old British names like the Lays, the Haydens, the Pratts, the Lewises, Starkeys and Hinghams. Nor could I find more than three curved roofs in the entire town; but for these it is easy to account—one at least was built by a shipbuilder, another by a sea captain of a type more sensitive to influences than the rest and who wished to recall ashore the sweep of line of his home afloat. At all events I am prepared to maintain that in an atmosphere of New England primness these sweeping roof lines are as refreshing as a breath of the sea—a primness which must have been somewhat mitigated at times if we may trust the mute witness of a bill of sale to Molly Lay, hung up in the old Ship Tavern, and of which the chief items are rum and gin.

ENTRANCE PORCH OF PARKER HOMESTEAD, ESSEX, CONNECTICUT.

The old Hayden Homestead, the third house up from the river on Essex Main Street, has a hip roof, unusual among its gabled neighbors. It seems that up the river at Windsor "they knew how to make such roofs," and there was a carpenter of parts who knew the secrets of cutting rafter bevels and such, and instead of travelling about to do the work stayed comfortably at home and shipped the shaped lumber. The roof framing, at least, of this house and possibly the whole frame, was rafted down the river and one other roof in the village is reputed to have made a similar voyage. There is every evidence of a quiet prosperity in the character of the exterior detail of many of the houses, although, except in the Tavern, the interiors are quite without interest; not even first-rate chimney-pieces survive. And the town as a whole has suffered from the Greek revival—a Greek with a particularly heavy hand appears to have been resuscitated.

Coming up the river or along the State highway between Saybrook and Hartford, you may see Essex—the new Essex—climbing her hill among the trees. And dwellers in the old Essex and the new climb of a Sunday to the four churches whose spires and towers of the most fearful and wonderful design prick through the leafy screen, ugly but picturesque. Around these churches, set quite close together in a neighborly way, quite in contrast with the usual superior airs of withdrawal and isolation churches of differing tenets seem to give themselves, are interesting arrangements of shady levels and of roads ramping up and roads ramping down, altogether distinctive in the atmosphere they create. From this upper level, West Avenue leads over and down to the State road. "Avenue" has a suspiciously modern sound—and in spite of one or two good old things like the Parker Homestead and one little, old, long yellow house, has little of interest to commend it except the Village Smithy,

THE OLD STARKEY PLACE, MAIN STREET, ESSEX, CONNECTICUT.

No. 27 MAIN STREET, ESSEX, CONNECTICUT.

THE OLD TOWN HALL ON THE HILL, ESSEX, CONNECTICUT.

TWO HOUSES ON ESSEX MAIN STREET.

in which the fifth generation of Pratts, a family of seamen and smiths, still follows one of the family callings. The location of the smithy would seem to indicate the importance of this road (or Avenue, as it seems to prefer being called) as the principal connecting link between the river and the high road in days gone by. But although the old Town Hall is well up on the flank of this hill, it is the very oldest part down by the river which means Essex—Essex Main Street, the street next to it called with blunt simplicity Back Street, Little Point Street, where the Old George Hayden house stands and where, opposite, running down toward the river, are three or four tiny, low, one-story cottages, which, taken together, give a very definite charm and character to the street. One of them was built by Uncle Noah Tucker, and Cap'n Charley Hayden has lived in it for forty-two years; he and his brother George in the street adjoining are the last survivors of the Hayden family. Cap'n Charley declares them to be "t' old and t' ugly t' die"—an opinion he would not wish me to share.

However ardent an advocate of progress one may be in theory, it is in towns like this that one regrets its march. Instead of the old coaches lumbering down to the ferry with all the picturesque accompaniments of a stop and a drop at the Tavern, an occasional copy of the works of Mr. Henry Ford (himself, it will be remembered, an advocate of peace and the supercargo of a peace ship), rattles and coughs, shakes with its peculiar palsy and invades the brooding peace of the waterside. Instead of the old shipping of Revolutionary times, trim motor launches and smart small sailing craft mark the difference between sailing as a pastime and sailing as a life to be lived. But as the shadows grow longer and the reaches of the beautiful river begin to draw to themselves the cobweb texture of the twilight, the ghosts of old ships ride on the rising tide and Essex, dreaming still, comes into her own again. It is only in dreams we find our own.

THE "COLONEL LEWIS" HOUSE, MAIN STREET, ESSEX, CONNECTICUT.

THE OLD STARKEY PLACE, MAIN STREET,
ESSEX, CONNECTICUT.

ONE OF THE OLD HOUSES ON LITTLE POINT STREET,
ESSEX, CONNECTICUT.

HOUSE OPPOSITE ST. JOHN'S CHURCH.

THE "COLONEL LEWIS" HOUSE.

TWO DOORWAYS ON MAIN STREET, ESSEX, CONNECTICUT.

THE PRATT HOUSE ON BACK STREET, ESSEX, CONNECTICUT.

THE GEORGE HAYDEN HOUSE, LITTLE POINT STREET, ESSEX, CONNECTICUT.

WHITE PINE—AND WHERE TO USE IT

VI—LATH AND DOOR AND WINDOW FRAMING

Preceding articles in this Series have given the detailed specifications for White Pine. The next and subsequent articles will discuss the reasons for the superiority of White Pine—and fitness of particular grades—in those uses for which it has been recommended.*—EDITOR'S NOTE.

EMPHASIS has heretofore, quite naturally, been placed upon White Pine as an exterior finish wood, for it is in this connection that White Pine has its greatest usefulness for the architect and its greatest economy for the owner. The architect knows that his most delicate profile can be executed in White Pine, that the mitres will hold and that he will have a cabinet-like job decades after the house is completed.

We have always conceded that cheaper woods may answer the purpose for framing and interior trim. There are, however, two exceptions where the exacting requirements of sound construction call for the same qualities which make White Pine superior as an outside finish wood. They are—lath and the framing members for door and window openings.

What greater disappointment to the architect than walls and ceilings which crack or stain almost before the house is occupied; what greater annoyance than the constant complaints on the part of the owner that doors and windows will not function properly?

Lath is to-day manufactured from so many different species of wood that it is important for the architect to bear in mind the qualities demanded of a wood for this purpose. The first requisite of a wood for lathing purposes, whether for stucco or plaster, is that it shall be of a uniform texture, which permits the absorption and giving off of moisture without warping, buckling, or changing its shape.

A wood which, in addition, lays easily and does not stain the plaster makes a perfect lathing wood. Years of experience, under all sorts of conditions, have proved White Pine is such a wood.

Other woods are, in certain localities, used for lath, each, however, requiring some special care in laying or some special treatment before being put in place. Lath made from Douglas Fir, for instance, are very generally used throughout a large territory, and with apparently satisfactory results, provided the staining of the plaster is not

* Volume IV, Number 5, October, 1918; Volume IV, Number 6, December, 1918; Volume V, Number 1, February, 1919; Volume V, Number 5, October, 1919; and Volume VI, Number 5, October, 1920.

considered a shortcoming. They must, however, be thoroughly wet-down before being applied. The wetting-down process provides a more gradual giving off of moisture with a consequent better setting of the plaster, and a decided lessening in the tendency of the wood to buckle, as a result of the slower drying.

White Pine Lath alone give uniformly satisfactory results and offer the best insurance against cracking and staining.

In this discussion it is taken for granted that studs are placed according to approved practice and that the lath are applied with staggered joints.

In specifying White Pine Lath, there is just one precaution that the architect should observe, and that is to make sure that his specifications read "No. 1 White Pine Lath," because there are, in addition to No. 1 pure White Pine Lath and lath of various other single species, both a No. 1 and a No. 2 Mixed Lath manufactured by White Pine Mills.

These Mixed Lath, while perhaps good enough for relatively cheap construction, are not satisfactory for first-class work. Each bundle of Mixed Lath is made up of White Pine, Norway Pine, and perhaps several other species not alike in their properties of absorbing and giving off moisture uniformly. White Pine Lath are available in large commercial quantities and can be secured through the usual retail channels merely by specifying and insisting upon "No. 1 White Pine Lath."

It should be observed, too, in this connection that a specification which reads only "No. 1 Lath" is not sufficient, but admits of lath of any single species or of a mixture of species.

There are various patterns of patent sheathing lath on the market in both White Pine and other woods, which, while used to a large extent for some classes of construction, cannot be recommended for first-class interior work.

The other exception for which White Pine claims consideration in the better class of construction is for the framing members in door and window openings. We mention this particularly because, while White Pine offers every necessary quality for the framing of a building, its cost for this purpose may be considered prohibitive. It is poor economy, however, not to use White Pine for the framing members in door and window openings, where the ability of White Pine to "stay put" overcomes the usual exasperating door and window troubles.

Very frequently the binding of windows and the sticking of doors are charged to the swelling or shrinking of frames, whereas, in reality, these difficulties may be due to the warping of the lumber used in framing the openings. Refitting can only overcome the difficulty temporarily. "An ounce of prevention is worth a pound of cure."

"No. 1 White Pine Dimension" is the grade to specify.

THE OLD PARKER HOMESTEAD ON WEST AVENUE, ESSEX, CONNECTICUT.

An Architectural MONOGRAPH *on* PORTSMOUTH *N.H.*

An *Early American Metropolis*

With Text by
ELECTUS D LITCHFIELD

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1921

THE TREADWELL HOUSE, PORTSMOUTH, NEW HAMPSHIRE. Built in 1750.

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Vol. VII FEBRUARY, 1921 No. 1

LIBR MAY UNIVERSITY 10734

PORTSMOUTH, NEW HAMPSHIRE

AN EARLY AMERICAN METROPOLIS

By ELECTUS D. LITCHFIELD

PHOTOGRAPHS BY KENNETH CLARK

ANNO DOMINI 1630 saw the beginnings of Portsmouth. Twenty years after the first permanent settlement at Jamestown, and but ten years after the landing of the Pilgrims at Plymouth Rock, John Mason and his associates sailed into Portsmouth Harbor and established upon its shore the first settlement of the New Hampshire colony. No mere chance determined the site. The wooded and gently sloping shore of this beautiful and convenient harbor affording a safe haven for sailing craft on a "storm and rock-bound coast," was a logical selection. From a collection of a few small huts, the town grew and increased in importance for two hundred years. Time was when Portsmouth bid fair to be a commercial rival of New York, and in the early centuries of American history its part is written large upon the record. It reached the zenith of its development in the first years of the nineteenth century, but the invention of the steamboat and the coming of the iron-hulled deep-draft vessel marked the beginning of the end of Portsmouth's commercial supremacy. While from that time Portsmouth does not seem to have gone noticeably forward, perhaps because of the beauty of its location and the healthfulness of its climate, or because the Government continued to maintain there an important naval station, it nevertheless does not seem to have gone backward. It is to-day no decayed nor deserted city, but one which has seemed to hold miraculously unchanged the quiet and romantic character that it possessed as the home of many of the best and most distinguished citizens of our late Colonial and early Republican periods.

To the architect and the historian the city of Portsmouth makes a special appeal. Other towns have retained much of their early flavor, but in none of them, as in Portsmouth, do we have a whole community the character of which has not really changed for a century. The summer tourist may think of Portsmouth only as a railway center from which he passes to Rye Beach or the Isles of Shoals, and remember alone the orange cake for which one of its modest confectioneries is noted; but to one whose eyes are open and whose mind is attuned to the memories with which its streets and docks and homes are filled, this old town has an enduring charm. For this ancient metropolis played a stirring part in our early history. It was here the expedition started which captured Louisburg, and high in the steeple of old St. John's Church still hangs the bell that pealed over that early capital of New France. Paul Revere was no stranger to the New Hampshire town, and an earlier ride of his, not chronicled in verse, provided powder and shot used at Lexington and Bunker Hill. Here lived Governor Langdon, that stalwart patriot who pledged all his money and a warehouse of Jamaica rum to provide uniforms and arms for Stark's Continentals, who at Bennington won lasting fame and saved Mollie Stark from widowhood. The docks of Portsmouth were no less familiar to John Paul Jones than the quarter-deck of the *Bonhomme Richard*, and on foggy nights his spirit and those of a galaxy of other gallant heroes still wend their way through its well-loved streets to the Yard. When the moon is just right you can see them: Hull of the *Constitution*, Decatur, Bainbridge, and the gallant Lawrence, and after they have passed, great men of a later day,—Franklin Pierce and Daniel

Webster, and a host of others. There are memories here, too, of statesmen of our own generation who met and signed the treaty which ended the Russo-Japanese War. Portsmouth has played no mean part in history, but, after all, it is not that which holds for us its greatest interest. It is because it stands to-day, just as it stood more than a hundred years ago, simple and unostentatious, and yet clearly the home which must have been very gentle and very fine. They are still full of exquisite furniture and china which are the envy of collectors; portraits by Copley and other distinguished painters abound, and help us in imagination to see those gentlewomen of that early day with powdered hair and flowing silks, Colonial governors and other imposing dignitaries in velvets, young blades in knee-breeches and satin waistcoats,

THE GOVERNOR LANGDON HOUSE, PORTSMOUTH, NEW HAMPSHIRE
Built in 1784.

of an early American "Four Hundred." There is an atmosphere of elegance and refinement in the old city of Portsmouth not found often in America. The wealth of many other Colonial towns is physically more evident. Portsmouth has no street of wealthy "nabobs" like Chestnut Street in Salem; and even to such a discerning eye as that of George Washington, when he visited Portsmouth after his inauguration, the pine-built homes of Portsmouth seemed "inconsiderable," compared to the brick mansions of Virginia. But these houses stand to-day a unique record of a civilization and a culture dining tables groaning under their weight of damask and silver, fine wines in glittering decanters, and the rarest of china from the Orient.

It is a snug and well built city. Twice or three times fire had swept across it, and, rebuilt, it seems to have been each time better than before. Not a city of great mansions with outbuildings for slaves and other retainers, but a city of homes of high-bred, God-fearing gentlemen; for if architecture can record, as it surely does, the character of a people, it writes large in Portsmouth the refinement and gentility of that early town.

The author regrets that an earlier *White*

THE GOVERNOR BENNING WENTWORTH HOUSE, LITTLE HARBOR, PORTSMOUTH, NEW HAMPSHIRE. Built in 1750.

THE BUCKMINSTER HOUSE, PORTSMOUTH, NEW HAMPSHIRE.
Built in 1720 by Daniel Warner.

Pine Monograph told of the "Three-Story Colonial House in New England," and thus took from this paper the pictures of several of Portsmouth's most important houses. Nowhere as here was the three-story American house of wood so successfully and consistently developed. The Haven house, built about 1800, with its well designed fence, after the manner of McIntyre in Salem; the Governor Woodbury mansion, built in 1809 by Samuel Ham; the Langley Boardman house, with its charming palladian window and delightful semicircular porch, its unique mahogany door paneled with oval inserts or moldings in whalebone; the Ladd, or Moffit, house, with its magnificent interiors; and last, but not least, the John Pierce house on Court Street, with its well designed façade, its delightful stairway, and interesting plan, are all distinguished examples of this unusual type.

It is characteristic of Portsmouth that its houses are essentially city houses, and not, as in so many other places, suburban dwellings swallowed up by the city. It is characteristic, too, of Portsmouth that, with but three important exceptions, its houses are uniformly of wood.

We are apt to remember of most of our New England towns, a few houses of special architectural merit which stand out against a background of others of the simplest character; but in Portsmouth the standard of all the houses is so high that it is a virtue that our illustrations are taken from the rank and file of its early buildings rather than those of special outstanding merit. Some of the most charming of them are of the Wendell house, built by Jeremiah Hill in 1789 at the cor-

(Continued on page 10)

HOUSE AT 363 STATE STREET, PORTSMOUTH, NEW HAMPSHIRE.

THE JACOB WENDELL HOUSE, PORTSMOUTH, NEW HAMPSHIRE.
Built in 1789 by Jeremiah Hill.

THE JACOB WENDELL HOUSE, PORTSMOUTH, NEW HAMPSHIRE.
Entrance Detail—Built in 1789.

HOUSE AT 271 COURT STREET, PORTSMOUTH, NEW HAMPSHIRE.
Entrance Detail.

ner of Edward and Pleasant streets. Its exterior is of clapboards set a few inches to the weather, like so many other houses of northern New England. It is delightful in mass as well as in detail. The door, of twelve panels, beautifully designed, carries, it would seem, the original knocker and an ancient door-plate, while in the broken pediment above is set a most interesting feature consisting of a whale-oil lamp carved in wood, set upon an ornamental base, suggesting the source of the wealth of its original owner. A close examination of the detailed photograph will discover a repetition of the lamp motif in the pediments of the dormers. It is interesting to find this record of the owner embodied in the architecture of his house, and a pity it is, that one so seldom finds such a personal note. It is a pleasing indication of the early interest of architect and owner in the details of its construction; but wherever one turns in a careful study of this modest and unassuming structure there is found the evidence of the affectionate interest of its designer. Notice such seemingly unimportant things as the moldings at the chimney-caps, the sweep and proportion of the granite steps and copings, the height and the detail of the iron posts and rails. It would have been so easy to have made the railing of the usual and accepted height, and to have missed the scale which it lends to the whole composition.

The little house at 314 Court Street is of piquant interest. The frame of the entrance door is delightfully original and interesting, but it is terribly marred in its effect by the modern door and transom within it. How many architects have passed this house and wished that they might have the courage to ring the bell and ask its history, or to suggest the pleasure that it would give them to set inside that charming frame a door and fanlight which would be in keeping!

HOUSE AT 124 PLEASANT STREET, PORTSMOUTH, NEW HAMPSHIRE.

The houses at 124 Pleasant Street; Livermore Street; and the Samuel Lord House are quite of the general run of Portsmouth's houses. They are simple, straightforward buildings, two windows flanking on each side an interesting doorway in the first story, and with five windows across the front in the second, the roof being hipped or gambreled, as the case may be, and, in the case of the Lord House now occupied by the

Portsmouth Historical Society, pierced with dormers. This house, historically as well as architecturally, is the most important of the three, as it was the home of John Paul Jones during his residence in Portsmouth.

The fence and fence-posts for all these houses are well designed, and recall those built in Salem during the same period. Those who planned them had no hesitancy in combining carefully cut granite bases and steps with wood fences and posts. It is of value to note that though built the close-spaced clapboards, the studied disposition of windows and doors, together with the charming detail of its window heads, entrance door, and trim. It should be an incentive to the architectural draftsman of to-day to realize how much genuine pleasure there is in the contemplation of this studied, but simple, building. It is the sort of thing "anybody could do," yet almost nobody can. It has the qualities of great monumental architecture—correct proportion, simplicity, and interest.

THE SAMUEL LORD HOUSE, PORTSMOUTH, NEW HAMPSHIRE.
Built in 1730 by Captain Purcell. The home of
John Paul Jones during his stay in Portsmouth.

more than a hundred years ago, the work in wood shows no greater signs of decay than the New Hampshire granite itself. The house at 363 State Street has a latter-day American basement effect, with its steps and entrance door recessed within the front wall. The Doric columns of its addition and the slight modifications in its detail would indicate that it was made some years after the building of the original house.

There is something delightfully satisfying about the old house on Meeting House Hill, and it is valuable to analyze its charm. It seems to consist in the fine texture given by

An interesting architectural fragment is shown on page nine of the doorway of 271 Court Street. Here is the rounded pediment found often in Portsmouth and traceable, perhaps, to French influences.

The Governor Langdon house, though not the largest, is perhaps the most pretentious of the wood houses of Portsmouth. We can believe that no money was spared in its construction, and it has suffered from the consequent overrichness of its design. Its Corinthian capitals are marvels of wood-carving and of preserva-

House on Livermore Street.

House at 314 Court Street.

TWO DOORWAYS AT PORTSMOUTH, NEW HAMPSHIRE.

tion. This was the home of the early Governor of New Hampshire who pledged his means for the Continental cause, and within its walls have been entertained admirals, generals, and world-renowned statesmen of more than one generation.

The Wentworth-Gardner house stands upon a terrace shaded by a magnificent linden, and looks out across beautiful Portsmouth Harbor. It is with mixed feelings one learns that it has been bought by the Metropolitan Museum, and that perhaps even by this time its interiors have been transplanted to New York. Its location is quite apart from the other best residences of Portsmouth, and in a section of the town which perhaps most shows its age. One cannot help regretting that the house could not have been maintained, perhaps by the city of Portsmouth, or perhaps by the State of New Hampshire. A purist like Ruskin might criticize the design of the façade, made as it is in wood in imitation of stone ashlar, but might well pardon its architect when he studies its delightful proportions and details, both in exterior and interior. The house as photographed is not quite as it was built. Some of its interest is due to the fascinating doorway with scrolled pediment and gilded pineapple applied by its recent owner. There are not many towns where there is anything much finer than the interior of this house, but there are so many other towns where it seems so much harder to keep the fine old things, that one regrets that it is one of Portsmouth's houses that had to be taken.

THE WENTWORTH-GARDNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE.
Built in 1760.

Thus ends our little glimpse of this ancient metropolis. There is so much more to be said, and so much there to be seen, that this ending, like that of school, should be but the commencement. For the student of American architecture no sojourn will be happier or of more lasting value than the time he spends in this delightful city.

HOUSE AT 43 MEETING HOUSE HILL, PORTSMOUTH, NEW HAMPSHIRE.
Detail of Doorway.

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WITH TEACHERS' COTTAGE

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

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SIX MENTIONS

JURY OF AWARD

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It should be realized that education in the rural sections of our country has never before received the intelligent attention that is now being given it. The amount of illiteracy discovered among the drafted men during the war has spurred the Government and the various States into active educational campaigns. The typical rural school as it now exists, both from an architectural and a scholastic standpoint, is very lamentable and unattractive. We are concerned, however, only with its architectural aspect.

The progressive community in which this school is to be erected wants something more than merely four walls and a roof enclosing just sufficient class rooms for the number of pupils to be accommodated. They desire a building expressive of the purpose for which it is to be used, and one which will set a high standard of good taste and architectural beauty for the community. They desire to see abandoned several of the old one-room schools adjacent to the town and to build a model school building in the village which will consolidate a few of the schools in the outlying districts.

Rural school buildings in a village such as the one we are dealing with are no longer used but a few months in the year to teach the three R's. They are used as community centers throughout the entire year, and interest is created in the school and the education of the children by providing something of educational and social interest for the adults, and in this way making the parents feel that the school really belongs to them. This is done by providing facilities in connection with the school building for activities outside of strictly school work, such as a meeting place for the Parents' and Teachers' Association, for the local Grange, and the use of the building for entertainments, dances, and moving pictures. Modern movable desks are used for the pupils, so the center of the floor can be cleared when desired. Folding partitions are installed between class rooms so that the enlarged area is available for the community activities. Besides the standard Class Rooms, the school should include a small Library, where current magazines are kept on file and from time to time packages of books are received from the central library in the adjoining city, which are loaned to the school children and their parents.

A child in the country needs to be taught many practical things besides his book studies, therefore a room is provided for the boys in which there is a work bench, a grind-stone, a cobbler's bench, a cabinet for tools, a long table for agricultural work, etc. A similar room for the girls, which contains a cook stove, a work table, laundry trays, dining-room table, sewing machine, etc Since the ordinary teacher cannot handle all these special subjects, it is contemplated having a special teacher for the boys and a special teacher for the girls, who will have several schools in charge and visit each one possibly one day a week. These special rooms are also useful to the adults as demonstration places in modern agricultural methods and farm management for the men, and canning and cooking demonstrations for the women. Also as a place to prepare refreshments for entertainments and meetings and serving hot lunches to the pupils.

There should be play rooms which in rainy and winter weather the children could use during recess periods and before and after school.

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In order to obtain and keep well-trained teachers of a quality equal to the high standard set by the school building, it is necessary to provide some suitable living quarters for them. A highly educated teacher is not willing to make her home in the county hotel or usual boarding house, which may be quite a distance from the school and in other ways objectionable. To make the school plant complete in every respect a teachers' cottage will be built on the school property.

THE PROBLEM

A. The design of a three-room rural school building to be built of wood—all outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings, outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings, etc., *not* including shingles, to be of White Pine. The school property is level and contains about five acres. It is located on the east side of the main street of the village, which runs nortl and south, and between two minor

roads, making a frontage of the property of three hundred feet on the main street and a depth of seven hundred feet to a property line. The building is to be kept well back from the main street and the front portion of the property developed and used as a small Park or Village Green. The requirements are as follows:

Building to be one story with or without a basement, or with basement partially excavated for boiler and fuel rooms.

Three standard class rooms, each with an area of 720 square feet, and seating 40 pupils each. Two of these rooms separated by folding partitions.

Ceiling heights not less than 12′ 0″ in clear.

Class rooms lighted from left side only. Windows in one long bank. Heads of windows as close to ceiling as possible. Net glass area of windows to equal not less than 20% of the class room floor area.

Adjoining each class room shall be provided a coat room for the pupils' clothing.

An industrial art room shall be provided for boys, equal in area from ½ to ¾ of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of the room.

A domestic science room for girls, equal in area from ½ to ¾ of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of room.

A room for library, 150 to 200 square feet.

A teachers' room with toilet accommodations and about the same size as library.

Toilet room for boys, containing two W. C.'s and three urinals and two lavatories.

Toilet rooms for girls, containing four W. C.'s and two lavatories.

A play room for boys equal to about a class room in area.

A play room for girls, equal to about a class room in area.

These play rooms may be either in the basement or on main floor. In any case, they must be adjacent to and the toilet rooms made available, as these play rooms are used before and after school and in summer time when the main portion of school is closed. Toilet rooms should also be easily accessible from main part of school building. Play rooms must be directly accessible from outside of building and also accessible to main portions of building from the inside.

Two or more entrances must be provided.

A flag-pole, higher than the school building, must be located on the property in a dignified position.

The building will be heated and ventilated by a hot-air furnace or steam boiler. Therefore, a furnace room and a fuel room are necessary, also a small general storage room, janitor's room, etc.

Electricity, water and sewerage facilities are supplied by the village. For this reason the school will not have the usual outside drinking pumps, toilets, etc., but will have modern city conveniences.

The architectural style is optional.

B. The design of a teachers' cottage—construction materials similar to those of school building. The requirements are as follows:

Living room with fireplace, area 225 square feet.

Dining room, area about 150 square feet.

Kitchen and accessories, area about 130 square feet.

Three teacher's bedrooms with clothes closets, area about 125 square feet each.

Bath room; closet for trunks; and a porch.

The teachers' cottage may be one story or two stories in height, at the option of the designer. It should have a domestic character, but correspond in general architectural style to the school building.

IT IS REQUIRED TO SHOW: A pen and ink perspective of school building, projected from ⅛ inch scale plan, clearly indicating the character of exterior finish. If teachers' cottage comes within the picture, it should be shown. A pen and ink bird's-eye perspective showing the entire property and including school building, teachers' cottage, layout of grounds, such as paths, drives, planting, vegetable garden, playground equipment, etc., projected from 1/32 inch scale plot plan. If all the rooms called for in school building are on one floor, only one floor plan is needed. If building has both basement and first floor, two plans will be needed, at 1/16 inch scale. Front and side elevation of school building, at 1/16 inch scale. Plan of each floor of Teachers' Cottage if more than one floor is contemplated at ⅛ inch scale. One elevation of teachers' cottage, at ⅛ inch scale. Detail drawings at ¾ inch scale of main entrance feature of school and other details either of School, Cottage or Village Green embellishments to present the subject attractively.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26 × 34½ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 × 33½ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 2, 1921. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate.

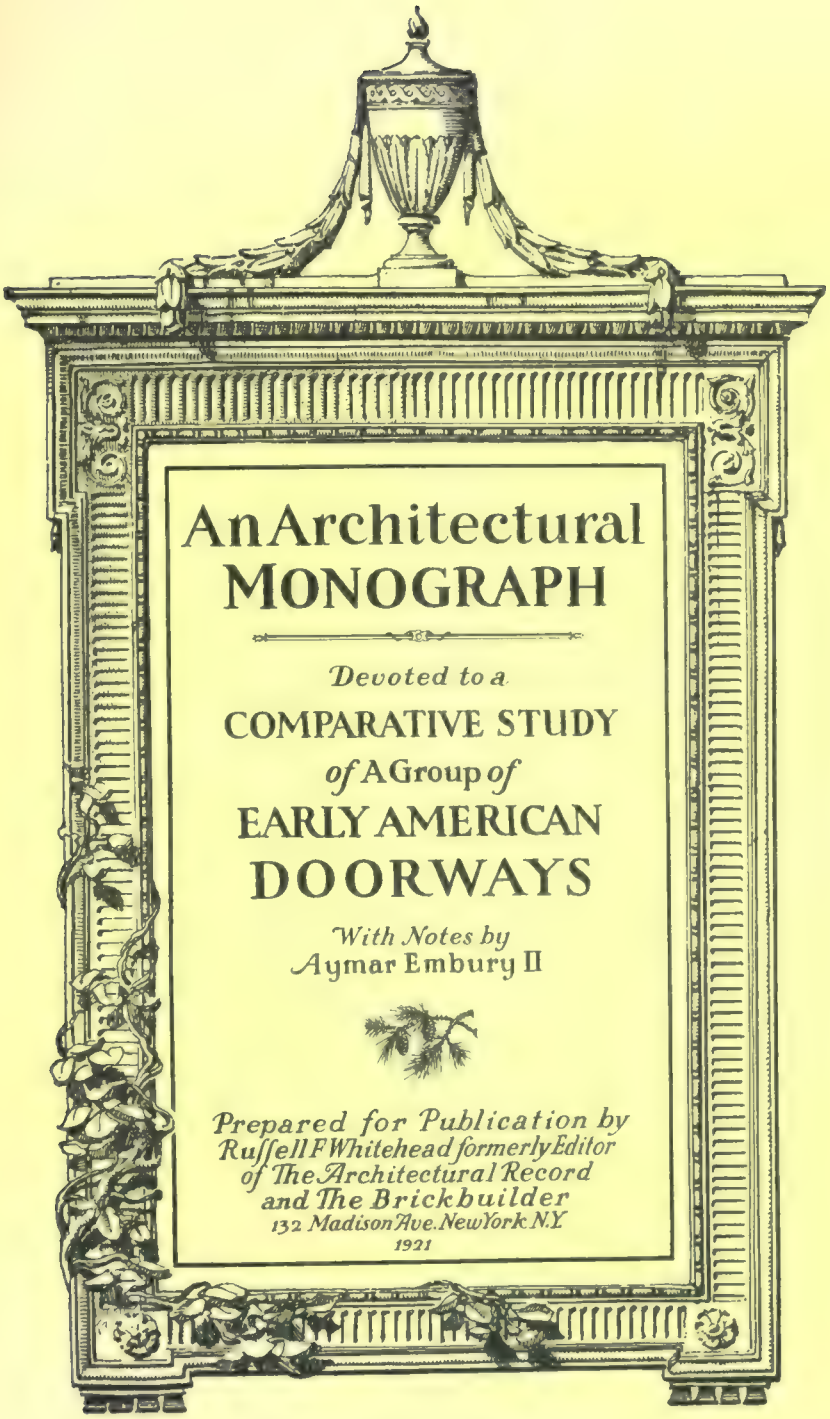
Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1921, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



An Architectural MONOGRAPH

Devoted to a

COMPARATIVE STUDY

of A Group *of*

EARLY AMERICAN

DOORWAYS

With Notes by

Aymar Embury II

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.

1921

HOUSE AT FARMINGTON, CONNECTICUT.

Doorway with circular pediment over square-headed opening. Built in 1690.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VII APRIL, 1921 No. 2

A COMPARATIVE STUDY OF A GROUP OF EARLY AMERICAN DOORWAYS

PART ONE

By AYMAR EMBURY II

PHOTOGRAPHS BY KENNETH CLARK

BECAUSE of my interest in Colonial work, I have watched closely the progress of the *White Pine Series of Architectural Monographs* and have seen them grow into the best reference work on Colonial architecture (especially of New England) that I possess; and I have suggested to Mr. Whitehead from time to time that the value of the Series to the architect might be increased by the inclusion of comparative studies of the several details of Colonial work, in addition to the regional studies of complete houses. His answer has been to turn over to me the collection of photographs of entrances to Colonial houses, with a request that I make my own comparative study.

The subjects resolve themselves into two categories: those which are mere ornamental frontispieces, applied to the buildings, and those in which the more complex treatment of a doorway sheltered by a porch is used. The illustrations are so numerous, so interesting, and in many cases so unfamiliar, that we have thought it best to devote two issues of the Monograph Series to the subject, especially as the doorways of the older houses were usually the focal points of their treatment, and upon them the designer was apt to concentrate all his skill, and to execute them to the utmost of his ability. The average Colonial house was a simple boxlike mass, relieved by decorative treatment of the door and cornice. The proportion of the mass, and the shape, placing and division of the windows were the only other features over which the builder had control to influence his design. His limits were therefore as narrow as those of the designer of a Greek temple, and like the Greek architects, our designers were able to perfect their art by repetition and comparison, the differences between buildings being in general so slight that the introduction of a curved pediment over a doorway was a genuine triumph in originality, although square-headed and pedimented doors appear contemporaneously in the earliest Colonial work.

Since this Monograph is intended to be a comparative study, the illustrations have been grouped in eight classes, in accordance with the simplicity of their design rather than in order of age, or grouped according to locality. Of these divisions the simplest is obviously the square-headed opening without transom or side lights, and without especial elaboration in the treatment.

None of the illustrations happen to show an example of extraordinary antiquity (for this country), the earliest being the doorway of the Anna Halsey house, at Water Mill, Long Island, built about 1690, in which a common enough pilaster and entablature treatment has been varied by replacing the shaft of the pilaster by a cut out pattern resembling lattice, and applied to the outside casing of the door frame. This might have been done at any time in Colonial architecture, for the frontispiece was very clearly comprehended by Colonial architects to be a decorative motive and not a structural one (although derived from structural forms), and they were therefore willing and accustomed to take liberties with *applied* motives which they never (or rarely) took with genuine structural members: which is to my mind an indication of genuine understanding of architecture, in contradistinction to the late Italian architects, who were accustomed to ornament and distort structural members so that they appeared, and sometimes were, unstable. A more significant in-

dication of the age of the doorway is the fact that the entire entablature is broken around the projection of the pilasters, for it will be found in all seventeenth-century work that there exists a tendency to break horizontal courses around all projections (compare the Deerfield door, page eight, and the Marblehead door, page ten) in a manner which can only be explained as a survival of the Gothic habit of breaking every label mold and belt course around every vertical member, no matter how insignificant, instead of letting them be received one by the other, or by butting them in part and returning them in part. That the Gothic influence did persist to some little extent in the Colonies is obvious to the student of early American architecture; the oldest extant building of English origin in the United States is unmistakably Gothic (St. Luke's Church at Smithfield, Va.), and characteristic Gothic moldings and even flamboyant tracery are found in even late work of the Dutch colonists on the Hudson River. The tendency to break all moldings around projections common to all seventeenth-century work persisted until the beginning of the nineteenth century among the Dutch, as in the case of the exquisite doorway of the Vreeland house in Englewood, N. J., illustrated on this page, although in all work of the English colonists it had long disappeared, or is found in sporadic cases only. The development of ornamental detail in England presents an entirely analogous case, the complicated character of the early Renaissance under Elizabeth and James I merging into the broad simple treatment of the Georgian art. A better exposition of the development of Colonial art cannot be made than that offered by the three illustrations of these square-headed doorways: the earliest charming because of its naiveté, free and graceful; the Norwichtown doorway, equally simple, but sophisticated and skillful, obviously the product of an architect who "knew how"; the third, which combines the extreme attenuation of the latest Colonial work with the moldings of the Greek revival, shows exactly how Colonial architecture began to merge into the first of our long series of modern renaissances. The examples are in themselves comparatively unimportant; what they show is necessary to be known by every architect who hopes to approximate the beauty of Colonial work.

DOORWAY, CHASE HOUSE, ANNAPOLIS, MARYLAND.
Built in 1769.

That square-headed doorways were susceptible of considerable variation within narrow limits is sufficiently proved by the next three pages of three plates each. What has before been said applies equally to them, from the quaint door of the Webb house at East Marion, L. I., to the door of the Bishop Porter house; this latter I regard as being as nearly perfect as architecture can be, the fine flower of two centuries of effort in a single style. Simple in the extreme, it resembles the English work of the Adam style with less ornament, but in proportion in scale and in detail it cannot be surpassed.

DOORWAY, VREELAND HOUSE, ENGLEWOOD, N. J.

Of the pedimented doorways it is necessary to say but little. The cushion frieze was a marked feature of all early work, usually appearing before 1750 and rarely after that date. The Griswold house is a late example if the date is correct; but dates on most Colonial work must be regarded as approximations, for unless well authenticated records appear the present owners rely on tradition and frequently confuse dates of original construction

House in Norwichtown, Connecticut.
1802.

House near Westbrook, Connecticut.
1795.

Anna Halsey House, Water Mill, Long Island.
1690.

DOORWAYS—GROUP "A"—SQUARE-HEADED OPENING WITHOUT TRANSOM OR SIDE LIGHTS.

Stephen Bockers House, Norwich, Connecticut.
1700.

Webb House, East Marion, Long Island.
1702.

House at Wells, Maine.
Circa 1815.

DOORWAYS—GROUP "B"—SQUARE-HEADED OPENING WITH RECTANGULAR TRANSOM.

Bishop Porter House, Deerfield, Massachusetts
1803.

Farm House at Milton, Massachusetts
1795

House at Wells, Maine.
Circa 1815

DOORWAYS—GROUP "C"- SQUARE-HEADED OPENING WITH CIRCULAR TRANSOM.

Miller House, Millers Place, Long Island.
1700.

House at Deerfield, Massachusetts.
Seventeenth century.

Griswold House, Guilford, Connecticut.
Circa 1780.

DOORWAYS—GROUP "D"—PEDIMENTED WITH SQUARE-HEADED OPENING.

House at Apponaug, Rhode Island.
Circa 1800.

Stone House, Worthington, Massachusetts.
1803.

Colonel Smith House, Stonington, Connecticut.
1800.

DOORWAYS—GROUP "E"—PEDIMENTED WITH CIRCULAR HEADED OPENING.

House at Bristol, Rhode Island.
1810.

The Doak House, Marblehead, Massachusetts.
1705.

House at Marblehead, Massachusetts.
Circa 1790.

DOORWAYS—GROUP "F"—CIRCULAR PEDIMENT WITH SQUARE-HEADED OPENING.

Wentworth-Gardner House, Portsmouth, N. H
1760.

House at Saco, Maine
1760

House at Norwichtown, Connecticut.
Circa 1760.

DOORWAYS—GROUP "G"—BROKEN PEDIMENT WITH SQUARE-HEADED OPENING.

House at Fredericksburg, Virginia.
Circa 1804.

House at East Windsor Hill, Connecticut.
Circa 1800.

House near Aurora, New York.
1830.

DOORWAYS—GROUP "H"—COMBINATION OF DOOR AND SIDE LIGHTS. Three Types.

and rebuilding, so that one can never be perfectly sure about any feature of a Colonial house unless it appears in some contemporary picture; and often assigned dates are obviously incorrect. However, in this Monograph, care has been taken to distinguish those dates which are reasonably certain from those which are doubtful. Thus a circular headed opening within an order is a late development, and when appearing (as it sometimes does) on an old house must be regarded as an alteration, and not as dating from the original house, and while circular pediments undoubtedly occurred in every early work they were over square-headed openings. The broken pediment (of which three interesting examples are shown) was also of late date, that in Norwichtown, Connecticut, being perhaps the most interesting illustration in the Monograph, because of the curious series of breaks which are introduced into the moldings, both horizontal and rake, for no reason except their supposed decorative effect.

The combination of door and side lights, or door side lights and transom, is again of late development, probably not occurring commonly in New England before 1760 or 1770, although in Maryland excellent examples of far earlier date occur.

To sum up: the earliest doorways now known were undecorated in any way; the first decorated doorways are comparable in design to English Jacobean, showing traces of Gothic influence in their transitional style; succeeding them came a great mass of work which was fairly close to book classic proportions, with detail copied, as nearly as the limitations of the workmen allowed, from Roman precedent; next the extremely attenuated architecture comparable to English Adam, although I think it to have been a parallel development and not a derivative; and last a mixture of this style with Greek moldings and detail. This is of course true of all Colonial work, but nowhere can its development be so clearly traced as in the doorways.

DETAIL OF DOORWAY. HOUSE AT APPONAUG, RHODE ISLAND.
Built circa 1800.

HOUSE AT STONINGTON, CONNECTICUT.

Pedimented doorway with square-headed opening.

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Three standard class rooms, each with an area of 720 square feet, and seating 40 pupils each. Two of these rooms separated by folding partitions.

Ceiling heights not less than 12′ 0″ in clear.

Class rooms lighted from left side only. Windows in one long bank. Heads of windows as close to ceiling as possible. Net glass area of windows to equal not less than 20% of the class room floor area.

Adjoining each class room shall be provided a coat room for the pupils' clothing.

An industrial art room shall be provided for boys, equal in area from ½ to ¾ of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of the room.

A domestic science room for girls, equal in area from ½ to ¾ of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of room.

A room for library, 150 to 200 square feet.

A teachers' room with toilet accommodations and about the same size as library.

Toilet room for boys, containing two W. C.'s and three urinals and two lavatories.

Toilet rooms for girls, containing four W. C.'s and two lavatories.

A play room for boys equal to about a class room in area.

A play room for girls, equal to about a class room in area.

These play rooms may be either in the basement or on main floor. In any case, they must be adjacent to and the toilet rooms made available, as these play rooms are used before and after school and in summer time when the main portion of school is closed. Toilet rooms should also be easily accessible from main part of school building. Play rooms must be directly accessible from outside of building and also accessible to main portions of building from the inside.

Two or more entrances must be provided.

A flag-pole, higher than the school building, must be located on the property in a dignified position.

The building will be heated and ventilated by a hot-air furnace or steam boiler. Therefore, a furnace room and a fuel room are necessary, also a small general storage room, janitor's room, etc.

Electricity, water and sewerage facilities are supplied by the village. For this reason the school will not have the usual outside drinking pumps, toilets, etc., but will have modern city conveniences.

The architectural style is optional.

B. The design of a teachers' cottage—construction materials similar to those of school building. The requirements are as follows:

Living room with fireplace, area 225 square feet.

Dining room, area about 150 square feet.

Kitchen and accessories, area about 130 square feet.

Three teacher's bedrooms with clothes closets, area about 125 square feet each.

Bath room; closet for trunks; and a porch.

The teachers' cottage may be one story or two stories in height, at the option of the designer. It should have a domestic character, but correspond in general architectural style to the school building.

IT IS REQUIRED TO SHOW: A pen and ink perspective of school building, projected from ⅛ inch scale plan, clearly indicating the character of exterior finish. If teachers' cottage comes within the picture, it should be shown. A pen and ink bird's-eye perspective showing the entire property and including school building, teachers' cottage, layout of grounds, such as paths, drives, planting, vegetable garden, playground equipment, etc., projected from 1/32 inch scale plot plan. If all the rooms called for in school building are on one floor, only one floor plan is needed. If building has both basement and first floor, two plans will be needed, at 1/16 inch scale. Front and side elevation of school building, at 1/16 inch scale. Plan of each floor of Teachers' Cottage if more than one floor is contemplated at ⅛ inch scale. One elevation of teachers' cottage, at ⅛ inch scale. Detail drawings at ¾ inch scale of main entrance feature of school and other details either of School, Cottage or Village Green embellishments to present the subject attractively.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26 × 34½ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 × 33½ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 2, 1921. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume,* and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate.

Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs,* and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1921, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

An Architectural MONOGRAPH on The GREEK REVIVAL in OWEGO & nearby New York Towns

With Text by
ALEXANDER B TROWBRIDGE
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1921

"VESPER CLIFF," OWEGO, NEW YORK.

Johnson-Platt House, built circa 1830.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VII JUNE, 1921 No. 3

THE GREEK REVIVAL IN OWEGO AND NEAR-BY NEW YORK TOWNS

SOME SUGGESTED ANTIDOTES

By ALEXANDER B. TROWBRIDGE

PHOTOGRAPHS BY KENNETH CLARK

YOU may think it strange that one should hesitate to write for so excellent a publication as *The White Pine Series*, but possibly you have not fully taken in the title of this Monograph. I was asked to write about some old houses in Owego and near-by towns in the southern part of Central New York, and, frankly and architecturally speaking, I had never heard of them. To be sure, I knew there were some old residences in Owego, built in 1830 or 1840, but, in common with most of my professional colleagues, I had never given them more than a passing glance. We architects as a class are peculiar in that once we make up our minds that a certain style or period is discredited by the profession, we "praise it with faint damns," if we speak of it at all. It may be that we are snobs, professionally, in not taking up with the Greek Revival, for example, and trying to evolve from it a style or a treatment which, when purged of the faults which are so evident, might result in an attractive residence architecture.

The editor was clever in sending as his emissary a young lady whose family for generations had lived in Owego and who knew so much about these old houses that she made me feel that I ought to write about them for my own good. And so here I am driving away at an article, surrounded by notes culled from a ponderous volume on the History of Tioga County, and by numerous photographs of the early architecture of that section of New York State.

What a wonderful place is the big library! When an employee is engaged to give out books it must be that a clause is inserted in the agreement stipulating "courtesy is the essence of this contract." As I handed in my application slip for a history of Tioga County, my thoughts naturally turned to the earlier, more inviting periods of American architecture, when men were courtly and dressed the part. Their homes harmonized with their costumes. The architecture and the accompanying furnishings seem at this distance to have been perfectly in keeping with the social life of the time. There was a dignity, a repose befitting the life of a country gentleman, which is expressed in those old homes of New England and Virginia. At any rate, as I was on my quest and was surrounded by thousands of cubic feet of condensed wisdom, I had forgotten for the moment my former reluctance to write this monograph and was on my toes with expectancy. Well—what did I find? Instead of the powdered wigs, the satin breeches, the big silver-buckled shoes, and "Zounds, Gadzooks," and all that sort of thing, I found—I might have known it if I had thought at all—the frock-coat donned for daguerreotypes, the heavy boots of native cobbling, and, most disconcerting of all, whiskers which the Goldberg type of humorist likes to draw. Here was a nice situation. Can any one write upon an architecture connected with so unlovely a period? Think how different it would be to descant upon the good old days when precious china graced the tea ceremonies, and lovely hand-wrought silver was no curiosity but held its dignified place in hundreds of charming homes. In those days they had perfectly trained servants who could mix as well as serve. Think what we have come to when we have difficulty in getting any kind of servants and are

not any longer permitted to mix! And they had their graceful and courtly minuet with its quaint music, which also seemed to fit perfectly the china, the furniture, the wall-papers, etc. Is it absurd to assert that all these elements combined to create a naïve charm which is, after all, the essence of American Colonial? In the big book on Tioga County there were no references to things graceful or courtly. It was a farming country, the kind which furnishes the backbone of America. And when Abraham Lincoln called for volunteers to defend the Union, Tioga County was one of those communities which came to the scratch. But farming and patriotism—even when they are of the highest order—do not necessarily produce good architecture, and the houses of 1830 or 1840 reflected, as architecture always does, the degree of development of the people of that place and period.

That portion of New York which we are to discuss was, in the beginning, the habitat of the Iroquois tribes, the Oneidas, Mohawks, Cayugas, Senecas, Onondagas, etc. Tioga, the county in which the town of Owego sleeps, was given an Indian name meaning "at the forks," and was pronounced Te-yo-ge-ga by the Mohawks. Simplified spelling—which many suppose is a modern science—came to the rescue in those early days, the latter part of the eighteenth century, and Ti-o-ga it has been ever since. If something like simplified spelling could be introduced into architectural design, how much better our modern buildings would be! At any rate, in 1785, when Thomas Jefferson in Virginia was experimenting with snake-like brick fences and was making a national reputation as an authority on classic architecture, the only habitation on the site of the present town of Owego was a log-cabin built and occupied by Amos Draper. Now, if I may be pardoned for reviving a painful subject, a distillery was erected in Tioga County in 1800, though it was not until forty-four years later that the first temperance organization of that section came into existence. The history states that six hard drinkers became conscience-smitten and formed this society to protect the good name of the community. One authority declares they feared all the liquor would be consumed unless some one took steps to reduce the consumption of the public and private stock, and that this temperance society was the logical expression of this fear. These theories do not appeal to me, for I am convinced that the introduction of Greek ornament in the houses built about this time was the true cause of the temperance movement. If you study the embellishment on the Hollenbeck house on Front Street in Owego, you will see what I mean. The story goes that those same hard drinkers were returning one clear moonlight night from the "Lodge," and as they passed the Hollenbeck house they saw certain queer shapes frisking on the roof just above the eaves. Each one of the six was greatly startled but did not dare speak of the matter to any of the others. The next day they were all much relieved to note that what had frightened them so thoroughly was only a touch of the Greek Revival. The experience sobered them and the temperance society followed. The two porches to the right and left of the portico were added later, and, while history says nothing about them, it is very clear that they were derived from the Teepee or wigwam style of architecture, doubtless as a compliment to the original owners of the land.

Detail of Doorway.
THE HOLLENBECK HOUSE, FRONT STREET, OWEGO, NEW YORK.

Why the citizens of this section of our country chose pseudo-Greek architecture translated rather unintelligently into wood is a secret that disappeared with the whiskers. It is clear, however, that the finest homes of that period indicated the approval of the Greek Revival by the best families.

Why does the average educated architect dismiss the Greek Revival with a shrug? Is it not because he notes that the translation from the

stone architecture of classic days to a white pine treatment was merely badly done? Porticoes and pediments were given the scale of stone architecture, and the instinctive feeling for good wooden scale seemingly did not exist. There is no reason why Greek mouldings and Greek ornament should not be charmingly used to-day in wood architecture if the same respect for materials is shown which controlled the builders of good Colonial houses. In Colonial work we are perfectly aware of the classic origin, but we are not conscious of imitation. The charm of that

THE HOLLENBECK HOUSE, FRONT STREET, OWEGO, NEW YORK.

style lies in the naïve adaptation of a masonry architecture.

Lest this article should take on the appearance of a little slam, let me state that I have no desire to be unkind to my subject. When, however, one sees a clumsy attempt to execute in painted wood the proportions and the details of the lovely creations of the Periclean age, one cannot resist the impulse to poke fun at it. But is it not possible that, following the lead of the Colonial architects, we might be able to evolve delightful wooden houses by a use of Greek mouldings and Greek ornament controlled by an intelligent respect for our material? Let us examine these photographs, therefore, to see whether really useful ideas cannot be gleaned from them.

The Hollenbeck house would be greatly improved by removing entirely the meaningless ornament nailed to the roof as a kind of snow guard. An architect who was studying design in Paris about twenty years ago was heard to remark, "I believe we should decorate where there's something doing"—a slangy way of expressing a great truth. Surely the snow guard referred to does not illustrate this principle. The two wigwam porches also could be removed, greatly to the enhancement of the ensemble. A careful study of the portico cornice discloses a group of clumsy mouldings. The use of the Greek ornament in a form suggesting a low pediment is not bad *per se*, but it appears beaten down and looks as though a restudy in its relation to the portico entablature would greatly improve its ornamental value, particularly if the entire entablature were reduced in both width and height. The architrave appears not to stand over the outer line of the column at the upper diameter, but projects beyond, Greek fashion, thereby producing a heaviness which is not

THE MACKAY HOUSE, WILLSEYVILLE, NEW YORK.

pleasing. Here is where strict subservience to Greek methods was unwise and the Roman custom would have been preferable.

The Mackay house in Willseyville is a very good example of the Greek Revival at its best, *i.e.*, there are evidences of book knowledge of Greek proportions and Greek mouldings, but the scale is so heavy as to interfere with the homelike, domestic character which a residence should possess. Who wants to live in a Greek temple, anyway? There are no interior photographs to accompany these views, but one can picture the haircloth sofas, the braided hair ornaments, the wax flowers in glass cases, the front parlor used only for funerals and weddings, the heavy walnut furniture, and the kerosene lamps everywhere! I see the frock-coat, the alfalfa whiskers, the Irish upper lip, and the stern insistence upon selected reading and no music on Sundays. This has nothing particularly to do with the merits and defects of these houses, except that the austerity of the architecture is without doubt a reflection of the stiffness of the social life. Very likely the original owners of these formal and rather stately residences followed classical studies at Harvard or Yale or Union or Middlebury, and Greek architecture may have been the natural form of expression which followed those classical studies.

THE DANIELS HOUSE, MAIN STREET, OWEGO, NEW YORK.

Suppose, now, we could redesign this house, without altering its plan. Would we not remove the immense entablatures on the wings, give a lighter touch to the main entablature of the portico, lighten somewhat the columns, refine the composition and the mouldings at the main entrance, and in every way give to the house a wood scale? As the design now stands, it could be done in stone without these changes, and while a stone treatment would not result in a residential flavor, it would at least produce a more consistent architecture.

"Vesper Cliff" in Owego is saved by the splendid trees which shut out portions of the house and throw shadows of lovely pattern upon those portions which are exposed to view. It seems hypercritical to find fault with a picture which has so much in it that is beautiful. But we must keep in mind that this is a residence, while it exhibits the solidity and the scale of a court house. The photograph discloses a custom which also appears in the Daniels house in Owego and in the Mill Street house in Ithaca, which the writer does not recall having seen in modern work, but which gives a certain charm in surprise, *i.e.*, the smooth surfaced wall behind the veranda columns, which contrasts in an interesting way with the clapboard treatment on the end. This is reversed in the Daniels house, where the smooth surface is on the end. In the Ithaca house a combination of the two is shown. Is there not in this little suggestion much that is fruitful? Is not the central motive of the Ithaca house greatly benefited by the framing which it receives from the horizontal lines of the clapboards on each side? In "Vesper Cliff" the writer prefers the shadows on the smooth wall to those which fall on the siding. They seem to present a decoration more happily than they do on the end where the leafy shadows are rudely cut by the horizontal lines of the clapboarding.

The Daniels house looks like something which started out to be dressed in the costume of the

HOUSE AT 106 WATER STREET, ITHACA, NEW YORK.

THE DOWNS HOUSE, FRONT STREET, OWEGO, NEW YORK.

Greek Revival, but weakened at the last moment and fell back upon pseudo-Colonial details. It would take a seer to trace the origin of the detail of the main pilasters. Perhaps the inspiration came from mantelpieces, for there are many which show this Egyptian-like group of stems. Has any one in modern times tried this detail on large pilasters filling the entire panel instead of merely the middle third? It might be made an effective substitute for the classic flutings which are the resort of the unimaginative. The modillions are obviously too short to give the appearance of doing effectively the work entrusted to them. The rake mouldings of the pediment do not return on the side of the building and their place is taken by a metal gutter. It is, of course, possible that the original gutter was of wood and that the continued concentration of moisture rotted the gutter while other sections of the cornice remained intact.

HOUSE ON ROAD BETWEEN OWEGO AND NICHOLS, NEW YORK.

The next two houses, built in the town of Nichols, Tioga County, and in the country between Owego and Nichols, are curious and rather interesting examples of the influence of both Dutch and Colonial work. The elliptical arches are probably inspired from Dutch brick buildings built near Syracuse. The cornice and pediment in the Nichols house are near Colonial. The window trim in the latter house shows true Colonial origin though it has the scale of a bedroom mantelpiece. The rosettes at the necks of the pilasters have a true Colonial flavor. The purist deplores the arch turned in wood, but there can be no real objection to a treatment of the kind shown when the thickness of the arch is obviously too thin for anything except wood. It might have been better if the space between the top of the arch and the bed moulding of the cornice had been a little greater in each of these houses, merely to satisfy the eye. The house at Nichols was built by settlers who emigrated from New England. This accounts for the excellence of the detail, which, while not up to the grade of the best Colonial work, is

HOUSE AT NICHOLS, NEW YORK.

much better than the average in Tioga County. The house between Owego and Nichols, while less good in its mouldings and smaller details, contains architectural workmanship superior to that of the Nichols house. Note the wider space between the two middle pilasters and compare it with the even spacing in the Nichols house. Note also the skilful way in which the corner is handled (see detail photograph on page thirteen), where surfaces are placed to receive re-

DETAIL, HOUSE AT NICHOLS, NEW YORK.

turning mouldings and clapboards, and things look thought out. Now why not venture a modern house on the following lines: A principal motive composed somewhat like the house last referred to. The general conception of the detailing would follow the detail photograph, but the mouldings of pilaster cap, of cornice, and of pediment would be studied from good Colonial sources. The space over the arches might be increased and the trim around the windows might follow the type shown in the Nichols house, increased a little, in scale. How would it do to try the smooth wall surface on the main front, particularly as a field or background to these rather delicate window trims? One more thing—in any treatment in which elliptical arches are to take the place, on the front, of what otherwise would be a nearly completed entablature, would it not look much better not to have this horizontal fascia with bed moulding carry clear across the building at its maximum projection? I would much prefer to reduce this cornice member to the point where it would merely act as a cap moulding to the surface which is arched. This can be accomplished by returning this cornice member to the wall shortly after it turns the corner.

The Ithaca house has a charm all its own, but it lacks a setting. It needs trees and leafy shadows. The wood scale is delightfully felt and the contrast between the clapboards and the matched siding gives a happy effect. The window trim is nothing but a plain board which, when

(*Text continued on page sixteen*)

Detail of Pilaster and Pediment.
DANIELS HOUSE, OWEGO, NEW YORK

Detail of Pilaster and Pediment.
HOUSE ON ROAD BETWEEN OWEGO AND NICHOLS, NEW YORK.

Detail of Doorway.
MACKAY HOUSE, WILLSEYVILLE, NEW YORK.

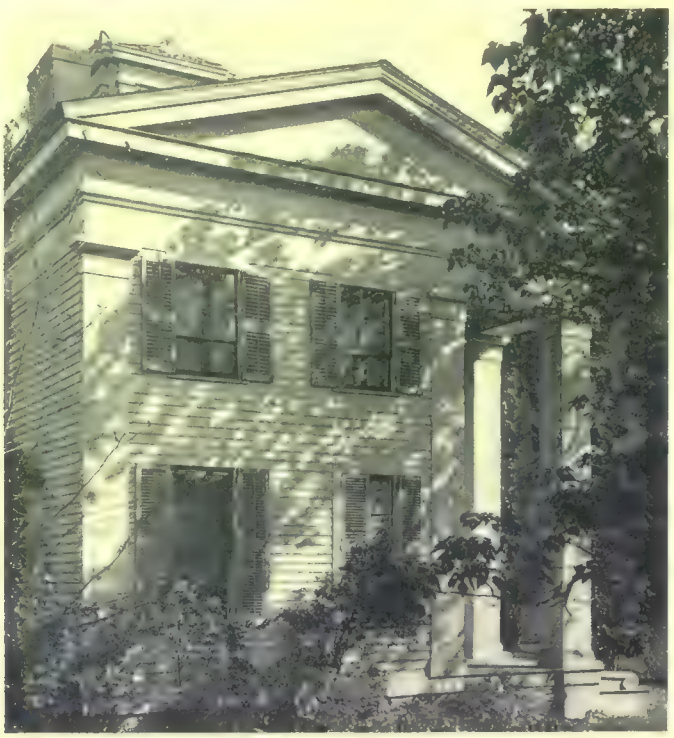
Detail of Doorway.
THE DOWNS HOUSE, OWEGO, NEW YORK.

HOUSE AT 106 WATER STREET, ITHACA, NEW YORK. Detail of Doorway.

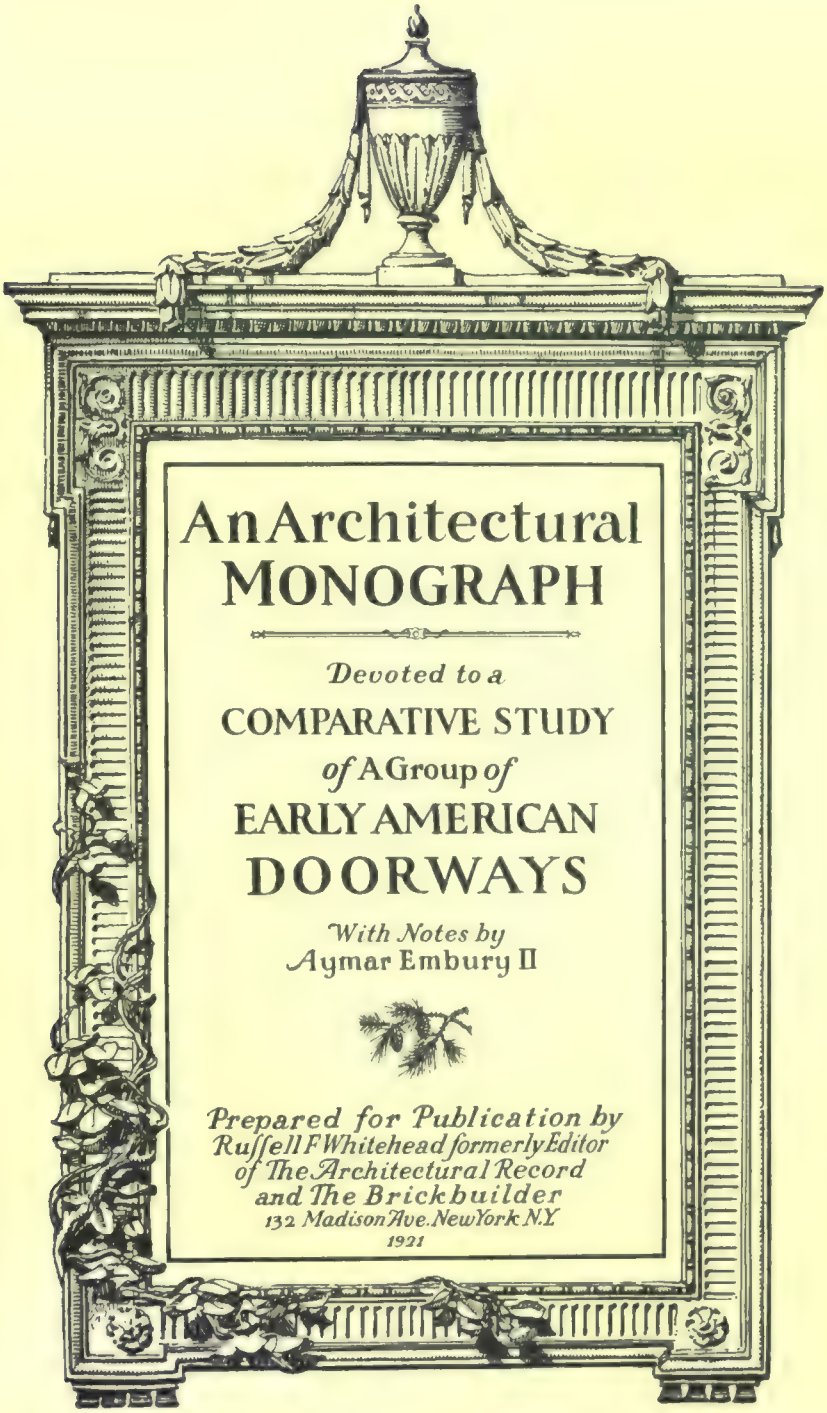
the blinds are open, is mainly covered up. This plain trim is entirely effective, for the proportions of the windows are good and a more elaborate trim is not required. An examination of the detail photograph on page fifteen of the entrance discloses a quaint scheme of carrying the flutes of the pilasters into the archivolt. The recessed door gives a sense of solidity to the construction, which almost looks like a trick to imitate stonework. It was undoubtedly derived from stone or brick architecture and is saved by the way the wood is treated on the face and in the jambs.

The Downs house in Owego is the last one to be mentioned, perhaps from an instinctive habit of reserving the best for the last. Here is a house which contains that subtle charm arising from good proportion which is a thing not to be defined or formulated. When it is done we pick out the things which explain the happy result—such as an entablature which is just right for wood architecture. The windows are grouped so as to give good sturdy corner wall spaces. The window trim is ornamented only at the top—where the trim shows. The roof is unspoiled by dormer windows and therefore helps to accentuate the simplicity of the whole. I would add that the portico is not worthy of imitation. The capitals suggest the Greek Revival, as if the house is, in the main, much older than the porch. The entablature and railing of the portico are crude, and the two outer columns do not seem properly related to the corners of the half octagon which they support. The portico entablature suggests, however, the very great relief to be found in devising this element of the building without resort to the cut-and-dried architrave frieze and cornice. A simple architrave for structural appearance, a modified frieze, and a very much modified cornice consisting of bed mould and a projecting drip moulding, are all that the portico needs, to give it its proper relative importance. As it now stands, the portico is a bit out of scale with the rest of the house, and not as well worked out.

We may assume that those houses having entrances at one side have stairs also at the side and a hall bedroom over the entrance hall. Those like the Downs house very probably have the hall running through the house with a door on the rear end opening into a garden. This type of plan was commonly used at the beginning of the nineteenth century, and is most livable and homelike if appropriately furnished. It is doubtful if we could learn much even if we had plans drawn to scale, for the plan arrangements would in no sense be different from hundreds of other houses of the period, and not as good as the Colonial places evolved a half-century earlier.



"VESPER CLIFF," OWEGO, NEW YORK.



An Architectural MONOGRAPH

Devoted to a

COMPARATIVE STUDY

of A Group *of*

EARLY AMERICAN

DOORWAYS

With Notes by

Aymar Embury II

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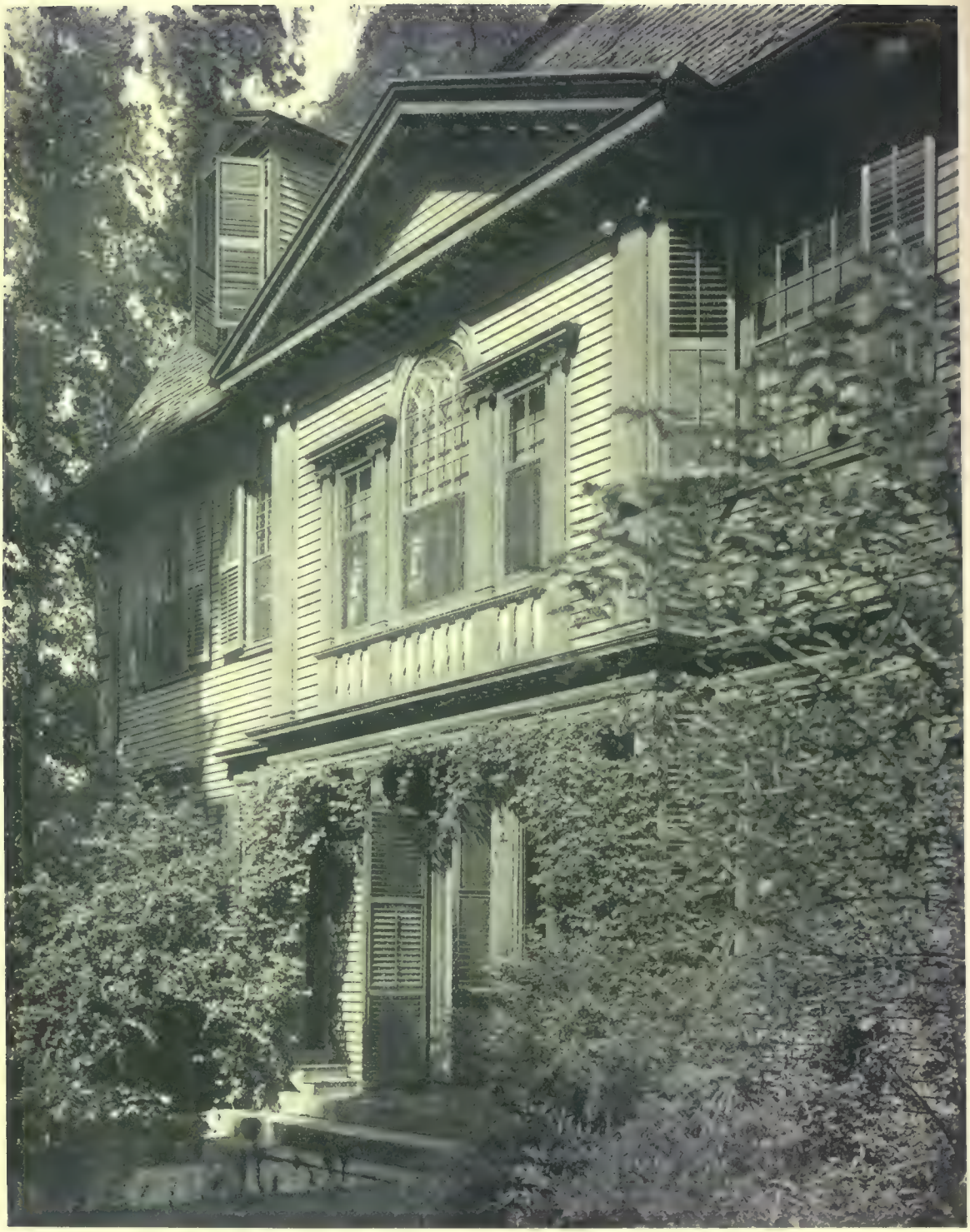

THE COWLES HOUSE, FARMINGTON, CONNECTICUT. Built circa 1790.

The most highly developed form of Colonial Entrance.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VII OCTOBER, 1921 No. 5

A COMPARATIVE STUDY OF A GROUP OF EARLY AMERICAN DOORWAYS

PART TWO—PORCHES

By AYMAR EMBURY II

PHOTOGRAPHS BY KENNETH CLARK

THE earliest American homes had no porches; a natural thing since English cottages of that time were often without porches, the entrance being directly into the hall or living room of the house, from an unsheltered doorway. It is a little surprising that such should have continued to be generally the case in Europe to this day, for although the climate of England and France does not approach ours in severity of temperature, rain is even more frequent, and one would think the advantages of a porch around the doorway would have made themselves more apparent than appears to be the case. Certainly no very old American house had a porch, and while I do not like to speak too positively, I am inclined to think that the earliest porch is probably not older than 1750, for I have never seen a porch or a photograph of one which bore internal evidence of having been constructed before that date.

Further negative evidence may be assumed from the fact that Asher Benjamin gives a number of designs for frontispieces but none for porches in his earliest work, and though designs are given for quite elaborate country houses, none of them includes porches. This was as late as 1796, so I think it safe to assume that it was only at the very end of the 18th century that the front porch became a common factor in house design.

It is probable that the earliest porches were simply a moving forward of the frontispiece, with a roof between it and the house, and that porches of varied types appeared about simultaneously may be explained by the fact that the frontispiece had been very fully developed before porches were used at all, so that there was no gradual evolution from the simple pedimented hood supported on a column at each of the outer corners, to the more complex type with groups of columns supporting balconies, or broken pediments. I think the very fact that certain of the old porches, as, for example, the Bacon house of Kent, illustrated on page five, and that of the house at Litchfield, Connecticut, illustrated on page five, had roofs so thin that to construct them stably was excessively difficult, proves not that they were the last word in the art of porch construction, but that they were attempts to make a decorative motive become a structural one. I know that two old houses which I have restored had porches of this type in which the roofs had sagged, pushing the columns apart and out of plumb, and that we were compelled to use steel shapes to hold them even approximately in place. I therefore cannot believe that architects or builders who were skilled in the construction of porches would not have known enough to build them sufficiently heavy to be stable, and am inclined to think that without much experience in the security of pitch roofs and with little or no understanding of the theory of thrusts (trusses were not invented until the 19th century), they thought that nails would probably hold the roof together, and let it go at that.

Yet if this be true, it is at least remarkable that such full and rich architectural composition as is found in the Deming house at Litchfield (see page fourteen) and the Cowles house at Farmington, shown in the frontispiece, both houses built before 1800, should have been nearly contemporary with the earliest use of porches of any type. Perhaps the explanation is that the combination of the doorway and the

window above had already been carried pretty far by the Colonial designers, and that to push forward an already designed applied feature, two stories high, was simpler than it looks. Certainly the use of the Palladian motive as a treatment of the central opening in the second story was already very common, and had become perhaps a standard motive for the elaborate house.

Unfortunately the Colonial plan did not usually call for anything but a room or hall with the floor at the second story height over the entrance, and as the cornices were placed low over the windows of the second story (their hoods being frequently blended with the cornice treatment) there was not height enough to use the motive properly, so that in most cases the Palladian motive is distinctly out of scale with the rest of the building. In the Deming house at Litchfield the loss of scale is very apparent. One of the few instances where the scale has been preserved is the Cowles house at Farmington, and here by dropping the sill of the windows. This is very unusual, the Colonial architect evidently preferring to lose scale rather than to break the strong horizontal line of the second story sills.

THE WEBB HOUSE, WETHERSFIELD, CONNECTICUT.
This appears to be a porch superimposed on an old frontispiece.

In contrast with early forms of frontispiece, the flat roof was a comparatively late form, evidently because metal roofing for a flat roof was scarce and little understood in country districts until about 1800. We can therefore regard all flat roofed porches as being of late development, although the earliest frontispieces were probably square headed. Likewise we find that circular or segmental porches, such as those on page eight, were late forms, both because we know these and other examples to be of late date, and because they are not forms derived from frontispieces but are distinctly porches and nothing else.

The inclusion of a frontispiece *within* a porch is not common in the first examples of porches. Apparently the early designers felt that if they built a porch they had decorated an entrance enough, and were content to leave the doorway with a simple molded architrave; this is of course sufficient even to our modern eyes in narrow porches; but in wide ones, such as that of the house at Sharon, we would attempt to introduce sidelights and a continuation by pilasters of the order; here a mere variation of the clapboards was made to serve as a decorative motive. Our treatment would be more like that of the beautiful examples of the Greek revival in Baltimore, which are illustrated on page eleven, built probably in 1830.

Another curious feature of the late Colonial work was the construction of a sort of outside vestibule in place of a porch, a motive which has not found particular favor with modern designers, but which is susceptible of very interesting treatments, as may be seen from the examples on pages six and seven. Here again are cases

THE BACON HOUSE, KENT, CONNECTICUT.

THE SANFORD HOUSE, LITCHFIELD, CONNECTICUT.

EXAMPLES OF ORNAMENTAL FRONTISPIECES PULLED FORWARD TO MAKE PORCHES.

where frontispieces are simply pushed away from the main building and the space between roofed over and enclosed.

Perhaps the least common form of porch which was developed in this country in Colonial times was the recessed porch with the frontispiece pushed back into the hall, thus leaving a space two or three feet deep to shelter people at the front door. Porches of this kind are not uncommon in masonry construction in all countries; although their customary construction is to move the door itself to the back of the thick masonry wall, leaving the depth of the porch equal to the reveal of the stonework. A highly developed example is in the common type of cathedral door, where magnificently decorated recessed porches are an invariable decoration of the entrance. An example which will occur to most architects in this country is "Wyck," Germantown, where the glazed doors are on a line or a little behind the line of the back of the wall. It is therefore easy to understand the derivation of this motive, but one fancies that the Colonial builders must have run into a sufficiently difficult, practical problem when this treatment was attempted in a frame building, because the thickness of the foundation wall was not ordinarily enough to extend the full depth of the recessed porch, and even had this been the case it must have been very hard to make the junctions between the frame walls and the masonry floors water-tight. I suppose that our Colonial ancestors were not so fussy about a little water in the cellar as most clients are to-day; but even so, the hard northern winters with their driving snow-storms must have made this recessed porch construction a good deal of a nuisance at times, which probably accounts for the scarcity of existing examples. Purely from the point of view of design the recessed porch is a difficult one because the proportion between the width and the height is fundamentally incorrect. In order to include a door and sidelights the recessed porch had to be made fairly wide, and since the story heights in Colonial houses were never very great, the height of the vestibule was invariably less than its width, and no decorative treatment in the Colonial scale could be made heavy enough adequately to support the bulk of the house above.

THE WHEELER HOUSE, OXFORD, NEW HAMPSHIRE.
Simple circular-headed vestibule. The metal roof denotes early nineteenth century.

The piazza, or porch, as it was indifferently called in country districts in the United States up to within a few years ago, is, of course, a distinctly American development and of later date than most of the Colonial houses. The earliest examples are probably from the far Southern cities, New Orleans, Charlestown, and their neighborhoods, imported from the West Indies; but I am inclined to

THE BENNETT HOUSE, WAYLAND, MASSACHUSETTS.

THE CHASE HOUSE, NEWBURYPORT, MASSACHUSETTS

EXAMPLES OF VESTIBULES WITH FRONTISPIECES.

Note that the vestibule is not tied to the building by any architectural treatment.

THE BOARDMAN HOUSE, PORTSMOUTH, NEW HAMPSHIRE.

THE CROWNINGSHIELD HOUSE, DANVERSPORT, MASSACHUSETTS.

EXAMPLES OF FLAT ROOF PORCHES OF ORNAMENTAL PLAN.

Note the difference in scale between the porches and Palladian windows over them.

COLONIAL MUSEUM, DANBURY, CONNECTICUT.
Distinctly a frontispiece and not a porch motive

THE PHELPS HOUSE, ANDOVER HILL, MASSACHUSETTS
Even in this late example, circa 1820, the porch is applied around rather than a part of the doorway treatment

HOUSE AT CHATHAM CENTER, NEW YORK.

WILBUR HOUSE AT CHATHAM CENTER, NEW YORK.

EXAMPLES OF THE PALLADIAN MOTIVE ADAPTED TO PORCH CONSTRUCTION.

TWO NEO-GREC DOORWAYS IN BALTIMORE, MARYLAND. Built circa 1830.

In each case the doorway and the porch was designed as a unit, more skilfully than in Colonial times

HOUSE AT CLARKS CORNERS, CONNECTICUT.

HOUSE AT CHAPLIN, CONNECTICUT.

EXAMPLES OF RECESSED ENTRANCES.

think that the piazzas of the New England and Dutch Colonies were developed without reference to the Southern examples. The origin of the narrow piazza across the front of the gambrel roof house is obvious. The builders found that the wide projection made a house which was cooler in summer and protected the stonework from driving rain; it very soon became simpler to support this great overhang by columns than to cantilever or bracket it out, and the advantage of the piazza having been discovered, it was retained as a feature even on later houses of two full stories. The early Colonial porches were never very wide and were usually placed with the broad side to the street, although the habitual method in South Carolina was to place them end to the street, with the principal entrance from the end of the porch to the door near the center of the house. The doorways themselves continued to be ornamented with frontispieces as if the piazza did not exist, thereby differing from the treatment of the doorway on a porch, a feature which is, to me at least, a proof that the Colonial builders and architects felt that the piazza was distinctly a part of outdoors and not what we to-day regard it—as an open part of the house. On the other hand, they did seem to feel that the small narrow porch was actually the beginning of the house itself and that once upon it you were, in some measure, within the building. The necessity of decorating the frontispieces within the porches seemed therefore a matter of interior treatment, and it will be found in most cases that the decoration corresponds in scale and design to the interior work of the building rather than to other parts of the exterior.

THE "KING" CAESAR HOUSE, DUXBURY, MASSACHUSETTS.

The various types of porches common in early American work have been illustrated by the examples in this number. Many have been left undated, sometimes because we know the porch to have been a later addition, and sometimes because we suspect it was; however, I think it can safely be said that every example falls within the half-century from 1780 to 1830, a sufficient proof that the porch is a late feature of American work.

Yet within this half-century we are presented with a remarkable number of types to use as precedents. This half-century saw the final flowering of our Colonial style and its supercession by the Greek revival. Our Colonial work never decayed; its long course, lasting for nearly two centuries, was one of development; of climbing to a peak as our designers increased in number, improved in technique, and at last, learning to suit the traditional design to their materials, acquired a power and a sureness of grasp that have not been equalled in our country and our time. From a point near perfection there was no decadence, no coarseness and loss of feeling, but a quick and complete change to a radically different style, that of the Greek revival; and Colonial art ceased.

THE DEMING HOUSE, LITCHFIELD, CONNECTICUT. Built in 1793.

Like the Cowles house, shown as frontispiece, this is another example of the most highly developed form of Colonial Entrance.

INTERIOR, THE SALTONSTALL-WHIPPLE HOUSE, IPSWICH, MASSACHUSETTS

WHITE PINE—AND WHERE TO USE IT

VII—INTERIOR WOODWORK

Preceding articles in this Series have given the detailed specifications for White Pine. This and subsequent articles will discuss the reasons for the superiority of White Pine and fitness of particular grade—in those uses for which it has been recommended.* EDITOR'S NOTE.

WHITE PINE places no limitation upon the imagination or self-expression of the architect when designing the interiors of his houses. There is no other material which is as flexible or which is more responsive to his will. He can have it any shape, mould it, twist it, or bend it into a curve. Its scope ranges from the plain smoothed board to crisply cut mouldings, to the carvings of Grenling Gibbons, bewildering in their intricacy. Hardness and obstinate cross grain are not encountered. White Pine is soft, its grain smooth and yielding. The wood-carver, cabinet-maker, and pattern-maker choose it for the most exacting uses to which wood can be put.

While it has always been emphasized that White Pine's greatest usefulness and economy is obtained as an exterior finish wood, it must be conceded that it has no superior for any of the special or specific requirements demanded in house construction, either inside or outside. Substitute woods may be satisfactory in protected places, but when a thoroughly excellent result is desired, there should be no question about the use of White Pine. Doors and windows will not shrink and swell; paneling will not check or crack; and mouldings will not split, twist, or warp when once the wood is in place.

The use of White Pine should not be limited to doors and windows and moulded trim. Walls entirely or partially paneled in wood offer a medium for a great variety of decorative treatment. Mantelpieces of White Pine readily assume the form and decorative appearance that best expresses the character of those who congregate before them. The inviting staircase with its ornamental newel, turned balusters, and carved string-piece, unconsciously presents itself to the mind's eye as being of White Pine.

White Pine seasons quickly and thoroughly; it is light and yet strong. There is little danger of nails or screws splitting the finest member, as the wood offers only the slightest resistance and then closes in and holds them fast. It is an easy wood to work and fit, and can be finished pleasingly in various ways.

White Pine takes and holds paints and stains

* Volume IV, Number 5, October, 1918; Volume IV, Number 6, December, 1918; Volume V, Number 1, February, 1919; Volume V, Number 5, October, 1919; Volume VI, Number 5, October, 1920; and Volume VI, Number 6, December, 1920

perfectly because of its close grain and freedom from objectionable acids and oils. Smooth satin-like surfaces are obtained easily without laborious and time-consuming scraping and sandpapering. There is absolutely no trouble with raised grain after paint is applied. The finishing of White Pine often displays an utter lack of individuality. The question may be asked "Why always white paint or enamel?" "Natural finish" is a common expression, but really how often does one see a truly "natural finish"? White Pine has a color inherently its own, and when nothing was done to its surface in the seventeenth-century houses, it took on beautiful new hues and tones with age. This rich coloring which long aging brings to White Pine can be reproduced in new work by the use of chemical baths.

White Pine has proved its qualities from the very beginning of American architecture. The same wood is, and will be, available for years to come. The trees that yielded the good lumber in bygone days have changed only in their location. The Eastern forests have naturally become of less commercial importance, but, thanks to our remarkable railroad and shipping facilities, the same White Pine, botanically identical, is purchasable in almost every market of the country.

The architect's specifications should be explicit to insure obtaining real "White Pine," and to avoid confusion with some of the species sometimes erroneously delivered as "White" Pine. It is not enough to say "The woodwork is to be of White Pine of grades specified." Specifications should read, "The woodwork to be Northern White Pine (*Pinus Strobus*) or Idaho White Pine (*Pinus Monticola*)." These are not "trade names," but a description of the real White Pine. Their use will give the architect a standing in court if he has occasion to dispute the interpretation of his specifications and insure the owner getting the material for which he is paying.

For interior woodwork the specifications should call for Northern White Pine or Idaho White Pine "Shop Lumber," "Moulding Stock," or the better "Select" finishing grades.

INTERIOR, THE COWLES HOUSE, FARMINGTON, CONNECTICUT.

An Architectural MONOGRAPH on The TOWN of SUFFIELD Connecticut

With Text by
DAVID E TARN

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.

1921

HOUSE AT SUFFIELD, CONNECTICUT. Detail of Doorway.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VII DECEMBER, 1921 No. 6

THE TOWN OF SUFFIELD, CONNECTICUT

By DAVID E. TARN

PHOTOGRAPHS BY KENNETH CLARK

THE villages and towns of New England, elm-shaded, with glimpses of white houses through the green, seem always to have deep roots in our national traditions and consciousness. And New England, too, has associations even more intimate in the minds of most of us, for there are few American families who cannot trace an ancestor who came from a village or town of New England. There is a spirit, certainly, of these early settlers which has widely affected our whole national temperament; New England is our point of departure, no matter how far from its elm-shaded streets many ambitious pioneers have moved and settled.

And it is New England that gives us, as the symbol and type of the American home, the old, familiar "white house with the green blinds." Regardless of the many and varied kinds of houses we build, to satisfy architectural whims, that early tradition of the "white house with the green blinds" is never entirely absent from our thoughts or from our instinctive desires.

New England possesses, in a subtle but compelling way, a complete difference from any other part of the country. Although its spirit is manifest in our national temperament, and in much of our national instinct, New England lies very definitely on the Connecticut side of a State line and New York on the other. The demarcation is almost as distinct as the difference in color on the map.

In Connecticut there are many quiet inland villages and towns which easily escape discovery by the architectural explorer. They are off the beaten track, and have none of the wide familiarity of the well known seaport towns and much visited inland places of Massachusetts and Rhode Island.

Driving from Hartford to Springfield, following the Connecticut River northward, and north from Windsor Locks, the road will run through the old town of Suffield, which was founded in 1670. Proud of its Pilgrim pedigree, the people of Suffield produced an elaborate historical pageant in October, 1920, in commemoration of the settlement, and recalled the dauntless band of Pilgrims who came from Leyden in Holland, whither they had fled to escape persecution in England. Their leader, Major Pynchon, bought the land for the settlement for thirty pounds from the local Indian chieftain, Pampunkshat, and the first Suffield Town Meeting was held in 1682.

A typical bit of New England history, this brief chronicle of the achievement of a group of determined colonists, who turned a wilderness into a town in less than twelve years. They wrought industriously and untiringly with their hands, and must have possessed a will to survive and to progress almost unbelievable in our present era of easy methods and ready-made necessities.

And what, besides their share of colonizing New England and their share in the immortal spirit of New England, did they leave for us to look upon to-day?

The first houses, of course, have disappeared, replaced by their builders and their children as prosperity increased and the struggle for mere existence became less engrossing. One of the oldest houses in Suffield is the Gay Manse, which bears the date 1742, a sturdy, gambrel-roofed house of the old New England type that followed those earliest ones, in which sharply pointed roof and overhanging second story were features brought directly over from Elizabethan England. Few of that earliest type remain, and relatively few of the first gambrel-roofed New

England houses such as this relic of old Suffield.

The Gay Manse is an unusually good example of its type, in proportion, in the contour of its roof, and in the spirit of its detail. The doorway, surmounted by a broken cyma pediment, is in admirable scale with the entire building, and, as a study by itself, reveals no less nicety of scale in its mouldings and parts. The incised "stone joints" of the jambs and lintels suggest the manner of the old State House in Newport, Rhode Island, as well as the graceful pediment, and it is by no means improbable that Newport may have been the source of inspiration. It is even possible that the pilasters, pediments, and mouldings may have been made in Newport, for there were many skilled woodworkers there whose doorways and mantels are found throughout Rhode Island. Be its origin what it may, it is a fine doorway, perhaps the most perfect, architecturally, in all Suffield.

Detail of Doorway.

THE GAY MANSE, SUFFIELD, CONNECTICUT.

Along the shaded main street there stands another gambrel-roofed house, known to have been built about 1736 by Captain Abraham Burbank. It is a little more pretentious than the old Gay Manse, more elaborate in its detail. It has wooden quoins after the manner of many of the finer houses of Salem and Newport. The main cornice is elaborated with block modillions and the first-story window-heads are elaborated with a moulded entablature, with dentils, and a convex frieze. Two entrances afford further opportunity for studying detail. The first is a plain pediment porch, on Tuscan columns, with a triglyph frieze, apparently older than the entrance in the wing, which has a pediment over a fanlight, on Composite columns and side lights. The treatment of the entablature of this second door, however, is identical with that of the windows, which contradicts to some extent the theory of its later date. The entablature, of course, could have been copied, or, if both doors actually were built at the same time, there is nothing in precedent to say that it would have been impossible for one to have been designed with Tuscan and the other with Composite columns.

The wing to the left is apparently a later addition, but even the Dutch Colonial appearance of its roof does not detract from the essentially New England look of the Burbank house. It is a typical example of its style, conservative, dignified, and very expressive of simple domesticity.

The third gambrel-roofed house illustrated is the Thomas Archer Place, built about 1795. It is a far more modest affair than the Burbank house, but offers a considerable architectural enigma. The location of the two doors by no means suggests a rational plan within, and the doors themselves seem to be a part of some much more pretentious house. The door on the end with no steps or approach, or any other apparent reason for being so strangely placed, is in itself a distinguished piece of design, beautiful in detail and exceptionally fine in proportion. The entablature of this doorway, as well as that of the windows, is very similar to the window entablature of the Burbank house, and its date of building must fall nearly in the same year.

Another half-century saw marked differences in the Suffield citizens' idea of a suitable house. Again the name of "Gay," this time in the local

THE GAY MANSE, SUFFIELD, CONNECTICUT. Built in 1742.

Detail of Window.
THE GAY MANSE,
SUFFIELD, CONNECTICUT.

designation of "Gay Mansion," built by Ebenezer King in 1795. Much more sophistication is evident; the builder was by no means unfamiliar with the "grand houses" of Salem and Newburyport.

An architrave and frieze make, with the cornice, a complete entablature, which carries around the building, and tall paneled pilasters, two stories high, support it. The main evidence of a greater sophistication is seen in the Palladian window, which was evidently so highly regarded by the builder that he was inspired to somewhat destroy its scale and importance as a feature by making a very much smaller one in the pediment, where there was only room for a fanlight. Both entrances are very like the second doorway of the Burbank house, and there is also practically an identity in the architraves of the windows on the first floor. This whole house, substantially four-square and dignified, is "New England" architecturally personified.

A third type of roof is seen in the Captain Phelps house, also built in 1795. It is the plain "barn roof," the characteristic Connecticut roof, of which so many are to be seen in Litchfield and elsewhere throughout the State. The Phelps house acquires dignity by means of the tall corner pilasters, and centers its architectural interest mainly in its porch and Palladian window. The porch is a simple Ionic one, with interesting mouldings in its entablature and pediment. The Burbank house would seem to have set a style in window-heads, for here, again, are the same convex frieze and the same mouldings.

The Charles Shepard house is distinguished by its very graceful porch, of which the balustrade, however, would appear to be a later addition. The general proportions of this house, and especially the pitch of the roof, are distinctly of Connecticut.

Another interesting house (again with the Burbank house window-heads) shows a quaint delusion on the part of its builder, who evidently believed that if one porch is desirable, two would be doubly so, which led him to pile one on top of the other. The effect is not a happy one, and destroys the unity which the street front would have if the builder had not been so mistakenly profuse. This house, built by Harvey Bissell in 1815, eighty years after the Burbank house, also has rusticated wooden quoins, and, as above mentioned, the same win-

(*Text continued on page ten*)

Detail of Window.
THE HARVEY BISSELL HOUSE,
SUFFIELD, CONNECTICUT.

THE THOMAS ARCHER PLACE, SUFFIELD, CONNECTICUT.

Known to have been lived in by Thomas Archer in 1795.

THE CAPTAIN ABRAHAM BURBANK HOUSE, SUFFIELD, CONNECTICUT. Built about 1736.

"THE GAY MANSION," SUFFIELD, CONNECTICUT — Built by Ebenezer King in 1705

dow-heads. The porte-cochère at the left is very evidently an addition of the "Chamfered Corner" period of the '80's. In 1812 gambrel roofs had given place to the plain "barn roof," but the device of carrying the clapboard side walls down to the grade with no foundation exposed is a much earlier and very characteristic New England custom.

There is an interesting quality in nearly all the early houses of Connecticut which differentiates them from those of other parts of New England, especially from the Massachusetts houses near Boston and the Rhode Island houses near Newport and Providence. The early Connecticut builders were very unsophisticated, and worked with far less actual knowledge of architectural detail than many of their contemporaries elsewhere. It is easy, for this reason, to find many mistakes and solecisms, but these seem more often to add interest to than to detract from their work.

Architecture in the United States enjoyed, in its early days, certain advantages which do not exist to-day. Natural limitations of stylistic influence existed, and while many may think of Colonial and early American builders as deprived of the many sources of inspiration which are available in this age of photography and printing, they are to be congratulated on having less distraction. The very limitations of their architectural knowledge made for a fundamental quality of consistency in their works.

Palladian Window

THE GAY MANSION, SUFFIELD, CONNECTICUT.

A relative limitation which further aided the consistency of builders' and architects' work in the early days of this country lay in the natural limitations of manufacturing mouldings and ornamental detail. Similarity of ideals and the primitive state of mill machinery made for a natural simplicity which to-day is only the result of conscious study and effort. To-day we try to keep our detail simple by referring back to early American work; the early American architect, who was also carpenter and builder, kept his detail simple because he did not know any other kind, and could not have gotten it made if he had known.

Front Entrance.

THE GAY MANSION, SUFFIELD, CONNECTICUT.

Practically every detail was derived from one of the few available books of the time, and these books, for the most part, contained only good and consistent Georgian details. It is interesting to notice in many

THE HARVEY BISSELL HOUSE, SUFFIELD, CONNECTICUT
Built about 1815

THE CHARLES SHEPARD HOUSE, SUFFIELD, CONNECTICUT.
Built in 1824.

Porch Detail
THE HARVEY BISSELL HOUSE,
SUFFIELD, CONNECTICUT

New England towns how successive builders conferred the highest form of flattery upon neighbors and fellow-townsmen by imitating some detail which seemed attractive. The treatment of windows in the town of Suffield will be observed from the illustrations to show this imitative tendency. Whether executed by the same builder or by different builders, it is apparent that a good piece of detail was appreciated and duplicated in successive houses.

There were stylistic fads in those days, too, but they differed from our stylistic fads in that they came in waves, and not all at once, as ours do. There was, for instance, the Classic Revival, also called the "American Empire," style, which came in after 1812—but the architects, builders, and owners in early American days did not have to worry about Italian villas, French châteaus, English country houses, and California Mission houses all at the same time. They concerned themselves only with the thing that was engaging popular fancy at the time, and even more often they concerned themselves only with immediate local precedent. It is this latter circumstance that makes the old New England village what it is—a page of architectural history rather than a page out of an architectural scrap-book.

Besides the natural similarity in stylistic inspiration in the average New England village, their charming consistency was further aided by a general similarity in building materials, and the difficulty of securing materials alien to the immediate locality.

Several considerations other than its wide availability made white pine one of the most extensively used of early American building materials. The ease with which white pine can be worked, run in mouldings, and carved made it attractive to carpenters, whose tools, in many instances, were few and primitive. No one attribute of white pine, probably, so popularized it with our early builders as its ready workability, for they did know, when they built, that

(*Text continued on page sixteen*)

Porch Detail.
THE CHARLES SHEPARD HOUSE,
SUFFIELD, CONNECTICUT.

THE CAPTAIN TIMOTHY PHELPS HOUSE, SUFFIELD, CONNECTICUT.
Built in 1795.

THE CAPTAIN TIMOTHY PHELPS HOUSE, SUFFIELD, CONNECTICUT.
Entrance Detail. Built in 1795.

KENT-HARMON HOUSE, SUFFIELD, CONNECTICUT

EARLY GAMBREL-ROOF HOUSE, SUFFIELD, CONNECTICUT.

their houses would stand, even without the protection of frequent painting, for hundreds of years.

And, whatever may have been their limitations, they all had the inestimable virtue of simple sincerity. The houses which they built were homes, the foundation of our country today, and their architecture, because it was a sincere effort toward better things, plays its part in our great national architectural heritage, handed down from the first colonists and the first Americans.

THE THOMAS ARCHER PLACE, SUFFIELD, CONNECTICUT.

An Architectural MONOGRAPH *on* PORT TOWNS *of* PENOBSCOT BAY

With Text by
CHARLES DANA LOOMIS

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1922

CHESTNUT STREET, CAMDEN, MAINE.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

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Vol. VIII FEBRUARY, 1922 No. 1

PORT TOWNS OF PENOBSCOT BAY

By CHARLES DANA LOOMIS

PHOTOGRAPHS BY THE AUTHOR AND DOROTHY ABBOT LOOMIS

DOWN EAST! How many people in these United States think at once of the rustic paraphernalia of our famous drama. But east of Boston rather than "north of Boston" lies territory rich in the history of our country. East again of the Kennebec, the traveler will find places that can still show him how the country became great, provided he turn thoughtful eyes upon them.

Three names of Maine towns on Penobscot Bay will have a familiar sound to very many ears—Camden, Belfast, Castine. It was to see for ourselves what these names were attached to that we sailed up the coast from Boston, and climbed onto the little pier under the Camden hills in very good time for the last of a remarkably fine sunrise. The rugged, barrier hills behind, the little harbor below, were a delight to the eye, but the gigantic tops of serried elms climbing away to right and left along the foreshore, the peeping white gables, and jutting massive chimneys, spoke so eloquently of old days and a long past that all doubts were gone, and we could concentrate on breakfast reassured and expectant.

After the fashion of the eighteenth-century novelist, we will leave the travelers to their refreshment and rest, and moralize at our leisure. Here is the place to make it clear that what we hoped to find were old pine-built houses worthy of record in the *White Pine Series*, and to picture what we found as monuments to a fine past and lessons for a worthy future, if you please. Looking over the whole collection of pictures, and condensing all our impressions, a general character of houses seemed so apparent that we have sought the why and wherefore, and want to try to picture this character as it was borne out by the stories of our towns, and the lives of the people who built our houses, and the kind of world they lived in.

Names have a very effective way of cutting through the layers of time to the little kernel of event that matters, and here are three names that hint at stories: Camden; there is a Camdentown in London to-day. Belfast; Irish linen, shipyards, and Orangemen. Castine; Mediterranean, Latin, French, certainly not Anglo-Saxon; and there we have stories well begun.

Penobscot Bay was early known as a splendid waterway, marvelously timbered and desirable, which lay so midway between French Acadia and English Virginia that no man could safely say that King James or King Louis was lord of the realm. Its waters were explored first in 1605. France established a trading-post in 1629, at Bagaduce, which later became Castine. This they counted as their western outpost, and claimed all to the east of the bay as French. Later they found the Penobscot River was the great winter highway from Quebec to the Atlantic, so that the English coveted Castine, at the mouth of the river, and at last closed this door to France.

The Council of Plymouth received title to all the western shores of the bay from James I, and from this original grant, through inheritance and deed, title passed to a group of heirs. These gentlemen had great difficulties with one David Dunbar, "Surveyor of the king's woods," who requisitioned the entire coast for trees to make masts for the English navy, and forcibly stopped all colonization. The upshot of the matter was that Waldo went to London for the grantees and the Waldo Patent was confirmed in 1731. It was in 1769 that the first settler was given pos-

session here at Camden by the "Twenty Associates," as the company of heirs was called. The town had already been named after Lord Camden, Waldo's "friend at court" during the action for the grant. The place was a hamlet when the Revolution came, and the settlers must have been terribly isolated. Small British privateers, known as "Shaving Mills," swept the coast and raided Camden, sometimes with success but often the honors did not go to the king's men.

At this time Belfast also had been settled, not like Camden, by individuals sent out by a company, but by a group of people whose fathers fifty years before, in 1718, had fled from North Ireland to Boston, settled Londonderry, N. H., and started the Irish potato in New England with poetic justice to become one of Maine's chief industries. A man, by name John Mitchell, came to the Belfast district, saw, and returned, to bring thirty-five of his friends, who promptly bought the site and petitioned for their ancestral name to be given it.

Castine, which now bears the name of a Count de Castine, a family since wiped out in France by the Revolution, was for a long time known as Bagaduce. The gentleman whose name it now bears was evidently an adventurous and enterprising soldier of fortune. He was a power with his Indian allies, and is said to have married among them. As governor or commandant of what must have been a mere trading-post and fort, he at least left his name for the place, which was later abandoned by the French, and finally resettled by the English in 1761. The French name does not appear to have been used until after the Revolution. The fate of the Bagaduce expedition by the Americans against this British fort may have led the townspeople to seek a name of better omen when their liberty had been won.

THE CARLETON HOUSE, CAMDEN, MAINE.

All this is to paint our picture of coast villages, kept from growing to towns first by the unpleasant relations of French and English and then by our own war for independence. So it was that most of our houses had to wait for their builders until the Revolution had been fought, and we can see what sort of towns the Yankees could, by sheer grit, bring into being during our lean and hungry "critical period" from 1790 to 1812. For these houses must have echoed to the rumors and alarms of the War of 1812.

Compared to most of the material that the *White Pine Series* has published, these buildings are definitely simple and austere. The character of the times is written broadly across their al-

Detail of Doorway.

Detail of Main Façade

THE CARLETON HOUSE, CAMDEN, MAINE.

Cottage on Mountain Street.

The Metcalf Cottage, Elm Street.

Miss Smart's Cottage, Chestnut Street.

THREE DOORWAYS IN CAMDEN, MAINE.

most gaunt faces. But, nevertheless, there is a real charm and an admirable character to such gauntness, especially when it is a characteristic developed on a face where inheritance and breeding are fine. That these builders were men of Massachusetts, with the background of Salem, Newburyport, Boston, Plymouth, and the settled stateliness of the Old Colony, there can be no doubt. It is interesting to see what they retained of their birthright, and what their modest means obliged them to forego.

In Camden the simpler types prevail and there is little rich detail. In Belfast a large number of Neo-Grec or Classic Revival houses complicate the situation. They give the town an air almost of opulence, and date its heyday thirty years later than Camden, in the time when whaling and lumber were beginning to make men's fortunes. All this work we have purposely omitted and stuck to the houses of earlier date. In Castine, both the fullness of detail and its very "colonial" character point both to an earlier date and a less limited financial condition. This town was the best known of the three during the days of the American sailing ships, and was the home of a fleet of merchant sailors who made every port from Liverpool to Bankok. "Castine" was painted under the stern of many a wind jammer known in the Indies and the China Seas.

Though our houses must have been nearly coeval, they divide into three general types: the one-story cottage, the two-story gabled farm-house, and the square, hipped-roof mansion, with interior chimneys.

HOUSE ON CHESTNUT STREET, CAMDEN, MAINE

In Camden we have the three types all well represented. Of the cottage types only the doorways have been chosen for reproduction, but the pictures on page six give one a fair idea of the height of the façade, the ample wall, and widely spaced windows. The very considerable height from window head to cornice should be noted. This logical result of a good half-story under the roof is often slighted in our modern adaptations, to the detriment of the façade. All these cottages were originally built with a large central chimney, and a minute stairway, built between

THE SMALL HOUSE, BELFAST, MAINE.

THE STEVENS HOUSE, BELFAST, MAINE.

chimney and front door, in a tiny entrance hall. Of the gabled farm-houses, two in Camden, one shown in the frontispiece and one on page seven, and a fine example in Belfast, on page eight, with arched entrance doors both on the street and in the gable end, illustrate this more commodious type of dwelling enlarged from the cottage. They still have considerable length of plan and the great central chimney.

The more well-to-do citizens, however, seem to have universally seized on the square plan, with two chimneys built into the cross wall dividing the front from the back rooms. The great depth of plan resulting from such a scheme necessitated the hip roof, and the pitch seems to have been flattened through economy even lower than the Massachusetts prototype. In every case the fenestration is excellent, the openings broad and ample, and the wall spaces kept even wider than the windows, commonly by grouping the side windows in pairs and thus gaining exterior wall surface even when the shutters were open. With no exceptions the windows were kept well away from the corners, and all the houses show a fine wide corner "pier" and have a resulting air of solidity.

With the possible exception of those in Castine, these houses all show decidedly the thrice removed influence of the illustrious Adam brothers. The universally over-delicate mouldings, the lack of projection of the cornices, the very delicate sash and window frames, the almost universal frontispiece door, in preference to a porch, point not so much to poverty as to the following of a model. The model is not hard to find in Massachusetts, where the Adam influence came by way of the handbooks from England. These books are well known, and were the usual guides of the carpenter designers. The restraint of this work in Maine cannot be entirely ascribed to poverty, for the mouldings are good in profile, the doorways well designed, and the finish never stinted. It would have cost no more to coarsen all the detail, or to misplace the motives of the composition. They succeeded in achieving a grand manner in the most straightforward way. They stuck to good proportion, they used forms throughout which had been demonstrated successful for execution in wood, and they erred on the side of simplicity and thinness of details, both admirable faults in buildings built of wood. Clapboards were kept uniformly very narrow, and even the side and cross rails of the shutters were made narrow on

THE BENJAMIN FIELD HOUSE, BELFAST, MAINE.

Detail of Corner

Detail of Side Porch

THE JOHNSON HOUSE, CASTINE, MAINE

the face, to keep in scale with the other detail: no attempt was made to use stone derived quoins, cornices, or pilasters, and the frontispiece doorways were so refined and attenuated as to lose their stone-cut character. These are as frankly wood built houses as could be asked for.

A few of the details are worth notice. The frontispiece doorways nearly all have the overhead fanlight in form of an arch either round or elliptical, sometimes glazed, sometimes filled with a wooden slab fan. Is it not possible that the absence of porches is partly due to the extremely mild summers, and the dark winters, requiring maximum light in the stair hall entry? It is noticeable that the doors are frequently fitted with slat shutters, which again shows the desire for a modified ventilation in the breezy summer afternoons. It is a pity that so many of the present owners have painted their sash black or dark green. The loss of the sparkle of the brilliant muntins in the dark openings is a serious one. Screens and screen doors are accursed by photographers of architecture. Some one can make a fortune by the invention of an invisible screen door, but not too invisible.

Cornices of the general type shown in the photograph of the Johnson house in Castine, page eleven, are frequent and deserve respectful study for their wooden scale and richness combined with simplicity. Notice, too, in this picture the thoroughly workmanlike and pleasing way in which the brick end has been joined with the clapboarded front. It becomes frankly a brick end due to two enormous end chimneys, and not a brick house finished with wood, as sometimes appears when the thickness of the brick wall shows on the front. The little side porch of this house is mainly wood—no attempt here to ape stone forms. The cap is gotten out of one stick with the shaft, and the diminution and entasis result. The stable wing of the Adams house at Castine, shown on page thirteen, is certainly playful enough use of stone forms. This is not a "functional arcade," but it is good carpentry, and pretty good composition too.

THE PERKINS HOUSE, CASTINE, MAINE. Built 1769.

Lack of space forbids the reproduction of the little church on the green at Castine. It is a smaller scale variant of the Belfast church (suggested in the drawing on the title page), and the latter was probably built afterward, and is doubtless an echo. It is certainly more successful as far as the tower goes, and shows improvements in detail but lacks the charm of the little

DOORWAY,
THE PERKINS HOUSE, CASTINE, MAINE

one-story structure, which, without galleries, can have a fine side-window motive.

The Perkins house at Castine must be placed in a paragraph by itself. It stands alone among our collection as a pre-Revolutionary example. The mass and the character are frankly English, foursquare, and solid. It is evident that the ell toward the road is an addition, in fact the patching of the clapboarding is visible in the photograph. Neither Asher Benjamin nor Batty Langley had anything to do with this house. The steep pitch of the roof, the heavy solid frames of the windows, moulded and doweled, projecting far outside the clapboards, the unevenly divided sash with twenty lights, the blunt cornice, nowhere show the Adam influence. In fact the date of the original house is 1769, and the addition can have been but little later. The vestibule porch is comparatively modern, but is well handled and adds materially to the general effect of the house.

The detail photograph of the doorway gives one also a fair idea of the window frames and sash, and the unusual location of the glass practically on the same plane as the clapboards. This detail also occurs in the oldest house in Camden, otherwise ruinously altered. It may be a stretch of the imagination, but in contrast to all our other doorways this seems to be much more obviously of stone origin. Its wide, flat faces and broad, well-curved mouldings and thick fillets are much more early Georgian than what we usually call Colonial. Perhaps the model came rather from Sir William Chambers than Robert Adam. Notice, too, the excessive entasis of the pilasters.

That no one ever reads an architectural article to the bitter end is a commonplace among architects, so perhaps we are safe in stepping out before the falling curtain and speaking an epilogue to the empty house. Let us be as old-fashioned as our houses, and point a moral.

In these days, when financial solons cry to the world, "Work and save," and the man in the street sees dollars grow as big as harvest moons, the simple house of wood is suddenly a thing of virtue, preaching economy by the roadside. These Penobscot houses, simple to baldness, built in similar stringent times, embody all the virtues we would like to practise: rigid economy, dignity, good taste, good proportion, refinement, honesty, and, in spite of austerity, charm. If any of our pictures or any of our words help toward these results in the plain houses of today, this article has not been amiss.

STABLE WING,
THE ADAMS HOUSE, CASTINE, MAINE.

The Stevens House.

The Tilden House (Built 1796).

TWO DOORWAYS AT BELFAST, MAINE.

SEVENTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

PROGRAMME FOR A COUNTRY CHURCH AND SUNDAY SCHOOL BUILDING

WITH RESIDENCE FOR THE MINISTER

By E. DONALD ROBB

PRIZES AND MENTIONS

Design placed first will receive - - $750.00
Design placed second will receive - - 400.00
Design placed third will receive - - 250.00
Design placed fourth will receive - - 100.00

SIX MENTIONS

JURY OF AWARD

Bertram G. Goodhue - - - New York
Edward B. Green - - - - Buffalo
Thomas R. Kimball - - - Omaha
Charles T. Maginnis - - - Boston
C. C. Zantzinger - - - - Philadelphia

Architects and Architectural Draughtsmen are Cordially Invited to Compete

Competition closes at 5 p.m., Monday, May 1, 1922
Judgment, May 12 and 13, 1922

THE revival of the stone Gothic church in the early years of the nineteenth century put a temporary check to the traditional American custom of building churches of wood, after the manner of Trinity Church, Newport, R. I., and the First Congregational Church at Lyme, Conn.

Although the architectural fashion changed, the use of the earlier material persisted for a long time into the Victorian Gothic days, and the distinctively wooden architecture of the century before gave place to the style characterized by the boxed buttress and pinnacle, and the furred and plastered vault. Very little attention was paid to the relation of the material to the design, an indigenous architectural style was abandoned, the noble Gothic was burlesqued, and a valuable local building material misused by those unthinking builders of the nineteenth century.

Having passed with more or less safety through the Era of Bad Taste, we are now observing a general revival of the use of White Pine for exterior trim in those architectural forms employed by the early American builders. The early churches of the Colonial days offer a prototype which is peculiarly suited to the non-liturgical services of many Protestant denominations. As compared with the more solemn Gothic, it has the advantage of being less expensive to build—it is much easier to produce a satisfying result with a small outlay—the problem of seeing and hearing is more easily solved, and, when well done, it blends more harmoniously with the average American landscape.

G—— is a small New England village which, until quite recently, has been almost entirely ignored by the chorographers. Although its history dates back to early Colonial days, this charming little community might never have arrived on the map had it not been for the sudden advance in the price of potatoes, during the early days of the World War. This important commodity has for generations been raised in large quantities by the natives; and not only has it been their chief source of income, but it has furnished them with an inexhaustible topic of conversation during the long winter days and evenings while they foregathered around the stove in the General Store. With the increase in the price of these the chief product of their labors, wealth began to flow into the village; its shabby and weatherworn cottages began to appear in white and green; its ancient Dobbins gave place to flivvers; and its sons and daughters were sent off to the colleges to complete their education. In fact, the whole aspect of the place changed with the advent of prosperity; that is, the aspect of everything except the village church on the Main Street near the watering trough. This church, dating from 1850 and the principal church in the community, began to seem strangely ill at ease and out of place among the bright little houses that began to display their pleasing proportions along Main Street.

The sons and daughters of the village, returning, diplomas in hand and brimful of culture, denounced the building as an eyesore, its tottering pinnacles and sand-encrusted battlements not worth repairing. A "drive" was started for funds with which to build a new structure which would be an ornament to the town and a worthy center for its religious life. As the site was the best in the village, and commanded a fine view down the road to the saw-mill, it was decided to raze the old building to the ground and rebuild on the same property, without regard, even, to the old foundations.

It was just at this point that the Methodists, being without a minister and having under consideration an offer from a motion picture concern for the purchase of their property, decided to combine with the Congregationalists and thus promote the interests of Christian unity. A joint building committee having been formed, it was found that their needs resolved themselves into the following:

PROBLEM

A Church building proper to seat approximately 350 and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room with coat room and toilets for men and women. A Minister's Room, 150 sq. ft., should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday School Building directly connected with the Church, but not necessarily arranged to open into it. Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight classrooms, 100 sq. ft. each, will be needed for the various grades of the Sunday School. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms.

In addition to this, a Kindergarten, 350 sq. ft., with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 sq. ft., connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living Room, Study, Dining Room, Kitchen and Pantry. On the second floor, four Bedrooms and two Baths. The attic will be unfinished but should be large enough for one Bedroom and Bath and a small Storeroom. A one-car garage.

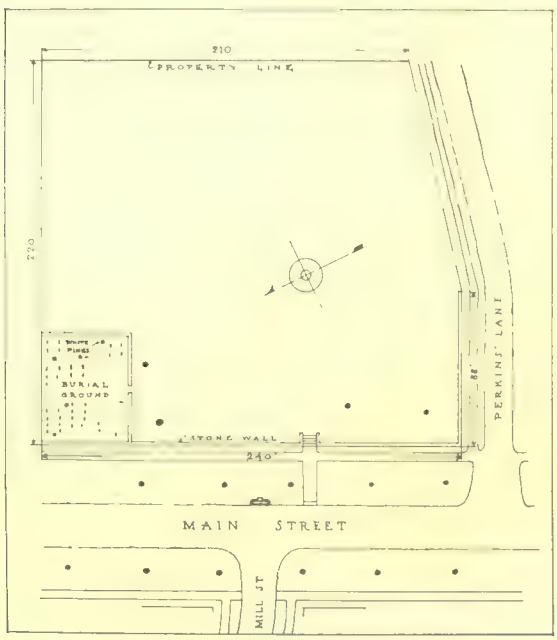
All the outside finish for the three buildings, including siding and corner boards, window sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

Accommodations for automobiles should be provided at the rear of the lot.

As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

A plot plan of the property is shown below. The grade is approximately level and about 2½ ft. above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.



PLOT PLAN OF PROPERTY.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the entire group projected from a 1/8th inch scale plan and clearly indicating the character of the exterior finish.

A plot plan at 1/32nd inch scale.

A first floor plan of the Church and Sunday School Building at 1/16th inch scale.

A second floor plan of such portions of the Church and Sunday School Building as may be necessary to illustrate the scheme, at 1/16th inch scale.

A front elevation and one side elevation of the Church at 1/16th inch scale.

A cross section through the Church at 1/16th inch scale.

Plans of two floors of the Minister's Residence at 1/8th inch scale.

A front and one side elevation of the Minister's Residence at 1/16th inch scale.

Detail drawings at ¾" scale of such features of the group as the contestant may select to exhibit his ability and taste, and to present the subject attractively.

Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site. Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury will positively not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26" x 34½". Plain border lines are to be drawn so that the space inside them will be exactly 25" x 33½". Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted ink is particularly *prohibited.* Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE COUNTRY CHURCH." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3" in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Ave., New York, N. Y., to reach him on or before Monday, May 1, 1922. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume,* and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate.

Drawings submitted in this competition are at the owner's risk from the time they are sent until they are returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs,* and the right is reserved by this publication to publish any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1922, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited the contestant's full name and address will be given and all enquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

An Architectural MONOGRAPH *on* DEPENDENCIES *of the OLD FASHIONED HOUSE*

With Text by
IRVING B EVENTWORTH
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder

132 Madison Ave. New York N.Y
1922

BARN AND WOODSHED, THE CAPTAIN ABRAHAM BURBANK HOUSE, SUFFIELD, CONNECTICUT. Built about 1790.

THE WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VIII APRIL, 1922 No. 2

DEPENDENCIES OF THE OLD-FASHIONED HOUSE

By IRVING B. EVENTWORTH

LIVING in the country a hundred years or more ago was by no means the simple matter that it is to-day. The farmer generally raised most of his own living on his own farm; he didn't buy it from the corner grocery store, and in consequence he needed a number of small buildings for storage and for the simple manufacturing processes of the farm which have now become obsolete. Nowadays practically the only dependencies on the small country place are the garage and such ornamental structures as may be needed to accentuate the features of the garden. Formerly the well equipped small farm had an extensive stable, cow barns, carriage house, sheds for tools and vehicles, a smoke-house, a summer kitchen, corn-cribs, summer-houses, chicken coops, well-heads, and another type of structure which I can best describe by telling how some elderly aunts of mine in remodeling an old farm-house (being delicately minded) talked to the contractor of the "cabinet"; when he made his drawings they were much surprised to find "cabin B" out in the back yard.

The quality and design of all these dependencies naturally varied very greatly with the means and tastes of the owners, but it is not infrequent to find small outbuildings in which the design is quite as careful as that of the house, and in complete conformity to its style. This was especially true of those outbuildings which were erected in the immediate vicinity of the house and were intimately related to the activities of the house. Stables for the owner's driving horses, for example, were usually placed near the house, often connected to it, especially in the northern part of New England, and were treated in much the same style as that of the house, although with a less degree of ornament.

A curious feature of these dependencies in Colonial times was that their design showed a surprising lack of adaptation to their purposes and little expression of the uses of the buildings. Certain features, notably the well-heads and summer-houses in the garden, were of such shapes and of such requirements that it was impossible, or at least difficult, to reproduce miniature houses. A trellised arbor, for example, in a garden is necessarily open to the breezes on all sides, and must afford a support for vines in order that it may properly fulfil its function. Summer-houses, therefore, have compelled the designers to display originality and ingenuity beyond the point they reached in many of the other buildings. Even in these garden-houses there is a tendency to reproduce buildings or portions of buildings in miniature. This is not surprising if one stops to consider the methods of design in Colonial times. The architect as we know him to-day was practically non-existent, and for the most part the delightful Colonial houses were not drawn at all, but were just built, with the ornamental features such as doorways, cornices, windows, porches, etc., copied out of one of the books then in use, such as "Palladio Londinienses," or, later, Asher Benjamin's "Country Carpenter's Assistant." The men who were doing these houses had learned their mass proportion by experiment, the size of their windows was determined by available glass sizes, and all ornament copied, so that they probably used drawing instruments with difficulty, or not at all; and nobody can design without a pencil. Therefore, when they were forced to build garden structures of small size and without precedent or available designs, they copied either a small portion of some design at hand or reduced the scale of the book design to the required size. A notable example is the gazebo of the Royall house at Medford, Massachusetts, which was nothing but the crowning member of a church spire or the

cupola of a public building set upon a raised mound. It is extremely entertaining, but one unquestionably has the feeling that the building upon which it rests has disappeared into the earth through some cataclysm of nature, and one would expect to be able to excavate a buried Pompeii or a New England city of Ys from the ground below. One of these garden structures which is doubtless perfectly familiar to every architect is the tea-house of the Derby estate. Naturally a little building so amusing and so characteristically Colonial as this would not escape frequent publication, but since its design illustrates so well the point I want to make, I cannot refrain from mentioning it in this sketch. The first floor of the building was intended for the storage of tools, and the second floor for a summer-house or tea-house, but the design is really that of a public building for a colony of dolls rather than of a garden structure pure and simple.

Toward the end of the Colonial period our ancestors began using little models of Greek temples for houses, and obsessed with the idea that one must have a Greek temple or nothing, they built even their dependencies in this characteristic fashion. The spring-house of the Goodloe Harper

Gazebo of the
ROYALL HOUSE, MEDFORD, MASSACHUSETTS.

THE ELIAS H. DERBY TEA-HOUSE AT
PEABODY, MASSACHUSETTS.

house, near Baltimore, Maryland, is a most excellent example; and on the North Country Road near Massapequa, Long Island, there is a very pleasant Greek temple house with a sort of baby temple alongside, the baby temple having been used as an office for the owner of the estate. It is curious among early architects, as illustrated in this Massapequa house, to find that a considerable alteration of scale apparently troubled the designer not at all. What he was after was a similar design regardless of the scale, and very frequently we find cases of similar treatment of different sizes of buildings. The barn of "Vesper Cliff," at Owego, New York, might be taken for a small church if one didn't know that it was used for a barn, but on the other hand the barn of the Burbank house, at Suffield, Connecticut, has been designed with large entrances, is in scale with the house, and is a mighty attractive building as well. Designs such as this were the exception rather than the rule with the early architects; at least I have seen comparatively few examples either in reality or in photographs; which probably accounts for the familiarity of the few remaining examples, such as the stable of the Pierce-Nichols house, at Salem, a

SPRING-HOUSE AND DAIRY, ESTATE OF GOODLOE HARPER,
BALTIMORE COUNTY, MARYLAND. Built about 1800.

BARN AT "VESPER CLIFF," OWEGO, NEW YORK,
JOHNSON-PLATT HOUSE. Built about 1830.

very pleasant piece of architecture, and very distinctly a stable, although quite at one in character with the house to which it is attached. A similar instance will occur to the members of the American Institute of Architects in the stable of the Octagon, at Washington.

The stable of the Pierce-Nichols house is the only country example which occurs to me of the common European stable form, in which the stable was built around a central court, and there existed even in the cities comparatively few examples of this pleasant form of construction.

Detail of Cabin B
THE ROCKWELL HOUSE, WINSTED, CONNECTICUT.

Its origin was doubtless due to the medieval necessity for protection against enemies, but our climate is quite as great an enemy as a band of robbers, and one which is always with us, so it is surprising to find so few instances of large stable groups planned in this logical and traditional fashion. Its obvious advantages of the protection against wind and snow would seem sufficient so that our Colonial ancestors, with their many horses and cattle, would have selected it for much country work, instead of planning their farm buildings in a row, as was usually the

DEPENDENCIES OF THE ANDREW B. HARRING HOUSE
AT NORTHVALE, NEW JERSEY.

BARN OF THE CAPTAIN ABRAHAM BURBANK HOUSE, SUFFIELD, CONNECTICUT. Built about 1790.

DEPENDENCIES OF THE ROCKWELL HOUSE, WINSTED, CONNECTICUT. Built in 1813.

Dependencies of the
BACON HOUSE, KENT, CONNECTICUT

case. Nor was its size alone sufficient to cause its relinquishment; most farms needed sufficient buildings to enclose a court, and my only explanation is that the Colonial farm groups were in most cases aggregations of buildings erected when necessity impelled, rather than designed or even mentally provided for in advance by the owners.

In buildings of the farm-house type it was very common to place certain dependencies in a wing of the building or in a separate structure attached to the main building by a covered passageway. Many of the quaintest and most attractive old Dutch farm-houses were treated in this manner, the Andrew B. Harring house, at Northvale, New Jersey, being a typical Middle States example, partially of stone and partially of wood; while the Bacon house, at Kent, Connecticut, is typical of New England. It may be said in general that the farther north one goes the more frequently these dependencies were connected to the house by an interior passage, and what was occasional in Connecticut became customary in New Hampshire and Vermont. One of the most amusing perhaps of all these examples is that at Winsted, Connecticut, where a little group, consisting of the carriage house and "cabin B," was built at the rear of the farm-house, the farm-house cornice being followed at the same scale on the carriage house, and same design duplicated at a reduced scale carried on pigmy pilasters on the "cabin."

There was a certain class of dependencies which has not been previously mentioned but which had a real bearing on modern architecture, and that is the slave quarters, common throughout the South and even fairly frequent in the Middle States and New England. I imagine that most Northern people and many Southern people do not realize that the last slaves held in the United States were in the State of Delaware in 1867, and that slavery in Connecticut was not abolished until some years after the Revolution. These slave quarters were, especially in the Northern States, often of substantial and attractive construction, suitable for precedent for the small country cottages of to-day, and a sort of natural ancestor of

Courtyard.
THE PIERCE-NICHOLS HOUSE, SALEM, MASSACHUSETTS.

the superintendent's or gardener's cottage of large estates. The example illustrated at Woodbury, Connecticut, is now used as a tea-house, and is interesting as showing not only the house itself but also an amusing example of a well covering, although the well covering has no claims to architectural merit. I am sorry to see the old well-head disappear, although I am glad that our drinking water no longer comes from the wells; but such a one as that of East Greenwich, Rhode Island, illustrated on page fourteen, is an extremely picturesque feature of the country place, and one which we are, alas, no longer called upon to design. The Colonial designer of this well-head was able to free himself from the desire to duplicate in miniature the motives of the house. The building is of course not much bigger in size than the largest piece of Colonial furniture, and in design the designer has considered furniture precedent rather than outdoor construction. The cornice resembles the cornice of the old kitchen cabinets or of corner cupboards rather than that of a house, and is, of course, much better adapted in scale and in profile to act as a crowning mass than would be the typical classic cornice. The well-head in this country never reached the interest and beauty of many of the European examples, in which masonry and wrought-iron work were so freely employed, but our old well-heads did have a quality of their own, and the fact that they were constructed of wood painted white, very often with green louvers, gave one a feeling that the water within was pure, cool, and sparkling, such as no nickel-plated faucet or white lavatory can inspire. It is too bad that the old quaint customs were so often inconvenient or unsanitary, and that as most well-heads covered dug wells of little depth the water was often apt to be polluted from the drainage of the house.

Stable and Well-head
HOUSE AT PORTSMOUTH, NEW HAMPSHIRE

Old Slave Quarters of the
BACON HOUSE, WOODBURY, CONNECTICUT.

Of the many charming examples of garden architecture left to us from Colonial times it seems unnecessary to speak at length. There was a surprising similarity in their design from Maine to South Carolina. The use of trellised arches for roses and other climbing vines was a common feature to mark

the entrance to the garden. The turns of the paths were very frequently covered by summer-houses of square or octagonal shape, with ingenious variations in the trellis and treatment of the hoods. These were sometimes open and trellised, sometimes closed and shingled, and in some cases portions of the roof were left open while the center part was covered. They became almost automatically a feature of every Colonial garden; sometimes only a place on which flowers or grapes could be grown and sometimes a genuine gazebo, but always the interest of the gardens of which they formed a part was greatly enhanced by their white-painted or whitewashed outlines gleaming through the shrubbery and flowers. They are the best evidences, I think, that our ancestors were able to design in a more or less playful spirit and that the dour New England conscience was unable to resist the pleasure and brightness of its gardens. New Englanders were flower lovers, if we ever had flower lovers, and it is a pleasant thing to remember, especially in these days when the New England con-

Outhouse.
FORT JOHNSON HOUSE, AMSTERDAM, NEW YORK.

Stable and West Approach.
THE DE WOLF-MIDDLETON HOUSE, PAPASQUE NECK, BRISTOL, RHODE ISLAND.

SUMMER-HOUSE AT NEWBURYPORT, MASSACHUSETTS.

science has become a thing to be ashamed of rather than admired.

One dependency of the Colonial house I do not find among this collection of illustrations, the grape arbor. Our Colonial ancestors not only liked flowers, but also, I am pleased rather than regretful to say, liked the pressed juice of the grape after it had been kept for a while and put in casks or bottles; so to the Italian pergola precedent we have added the American grape arbor as a boundary motive to our estates or gardens.

Old Terraced Garden, back of the Barn.
THE PIERCE-NICHOLS HOUSE, SALEM, MASSACHUSETTS.

As in Colonial work in general, we find a rather narrow range of architecture in the dependencies of the Colonial houses. I always think of Greek and Colonial architecture as having in common that both styles were perfected within narrow limits, set possibly by their ignorance of many precedents, possibly by the purity of their tastes. As the Colonial builders and the Greeks alike were compelled to use ornament sparingly, its use became quite an event, and its design and execution were thoroughly studied. Again the architecture of both periods depends upon the masses of the structures and the refinement and position of their moldings rather than upon elaborate composition or complicated detail; so we find in Colonial as in Greek a purity and refinement of composition together with great ingenuity in making slight fundamental variations of design.

When one considers the variety of uses to which the dependencies of Colonial buildings were put, one is surprised to find their design so generally similar to that of the dwelling-house. It would seem that the very factors which made for the extraordinarily high quality of taste in ornament and of correctness in mass in Colonial work tended to confine the imagination of the Colonial designers. It is well to remember that architectural design is necessarily limited within rather narrow bounds by the limitations of tradition and precedent; that in Colonial days there were few precedents; and that the knowledge of precedent, other than Classic, was practically none. So, in judging the work of the early American designers we must realize that their minds ran in narrow but exceedingly deep grooves of tradition, and we should not be surprised that their work was so uniform, either in the type of design or in its quality. We are accustomed to attribute to these early American designers a greater average ability than they possessed, because their work was so consistently excellent.

SUMMER-HOUSE IN THE ENDICOTT GARDEN, DANVERS, MASSACHUSETTS.

WELL-HEAD AT EAST GREENWICH, RHODE ISLAND.

SEVENTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

PROGRAMME FOR A COUNTRY CHURCH AND SUNDAY SCHOOL BUILDING

WITH RESIDENCE FOR THE MINISTER

By E. DONALD ROBB

PRIZES AND MENTIONS

Design placed first will receive - - $750.00
Design placed second will receive - - 400.00
Design placed third will receive - - 250.00
Design placed fourth will receive - - 100.00

SIX MENTIONS

JURY OF AWARD

Bertram G. Goodhue - - -	New York
Edward B. Green - - - -	Buffalo
Thomas R. Kimball - - -	Omaha
Charles T. Maginnis - - -	Boston
C. C. Zantzinger - - - -	Philadelphia

Architects and Architectural Draughtsmen are Cordially Invited to Compete

Competition closes at 5 p.m., Monday, May 1, 1922

Judgment, May 12 and 13, 1922

THE revival of the stone Gothic church in the early years of the nineteenth century put a temporary check to the traditional American custom of building churches of wood, after the manner of Trinity Church, Newport, R. I., and the First Congregational Church at Lyme, Conn.

Although the architectural fashion changed, the use of the earlier material persisted for a long time into the Victorian Gothic days, and the distinctively wooden architecture of the century before gave place to the style characterized by the boxed buttress and pinnacle, and the furred and plastered vault. Very little attention was paid to the relation of the material to the design, an indigenous architectural style was abandoned, the noble Gothic was burlesqued, and a valuable local building material misused by those unthinking builders of the nineteenth century.

Having passed with more or less safety through the Era of Bad Taste, we are now observing a general revival of the use of White Pine for exterior trim in those architectural forms employed by the early American builders. The early churches of the Colonial days offer a prototype which is peculiarly suited to the non-liturgical services of many Protestant denominations. As compared with the more solemn Gothic, it has the advantage of being less expensive to build—it is much easier to produce a satisfying result with a small outlay—the problem of seeing and hearing is more easily solved, and, when well done, it blends more harmoniously with the average American landscape.

G—— is a small New England village which, until quite recently, has been almost entirely ignored by the chorographers. Although its history dates back to early Colonial days, this charming little community might never have arrived on the map had it not been for the sudden advance in the price of potatoes during the early days of the World War. This important commodity has for generations been raised in large quantities by the natives; and not only has it been their chief source of income, but it has furnished them with an inexhaustible topic of conversation during the long winter days and evenings while they foregathered around the stove in the General Store. With the increase in the price of these the chief product of their labors, wealth began to flow into the village; its shabby and weatherworn cottages began to appear in white and green, its ancient Doobins gave place to flivvers, and its sons and daughters were sent off to the colleges to complete their education. In fact, the whole aspect of the place changed with the advent of prosperity; that is, the aspect of everything except the village church on the Main Street near the watering trough. This church, dating from 1850 and the principal church in the community, began to seem strangely ill at ease and out of place among the bright little houses that began to display their pleasing proportions along Main Street.

The sons and daughters of the village, returning diplomas in hand and brimful of culture, denounced the building as an eyesore, its tottering pinnacles and sand-encrusted battlements not worth repairing. A "drive" was started for funds with which to build a new structure which would be an ornament to the town and a worthy center for its religious life. As the site was the best in the village, and commanded a fine view down the road to the saw-mill, it was decided to raze the old building to the ground and rebuild on the same property, without regard, even, to the old foundations.

It was just at this point that the Methodists, being without a minister and having under consideration an offer from a motion picture concern for the purchase of their property, decided to combine with the Congregationalists and thus promote the interests of Christian unity. A joint building committee having been formed, it was found that their needs resolved themselves into the following:

PROBLEM

A Church building proper to seat approximately 350 and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room with coat room and toilets for men and women. A Minister's Room, 150 sq. ft., should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday School Building directly connected with the Church, but not necessarily arranged to open into it. Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight class rooms, 100 sq. ft. each, will be needed for the various grades of the Sunday School. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms.

In addition to this, a Kindergarten, 350 sq. ft., with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 sq. ft., connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living Room, Study, Dining Room, Kitchen and Pantry. On the second floor, four Bedrooms and two Baths. The attic will be unfinished but should be large enough for one Bedroom and Bath and a small Storeroom. A one-car garage.

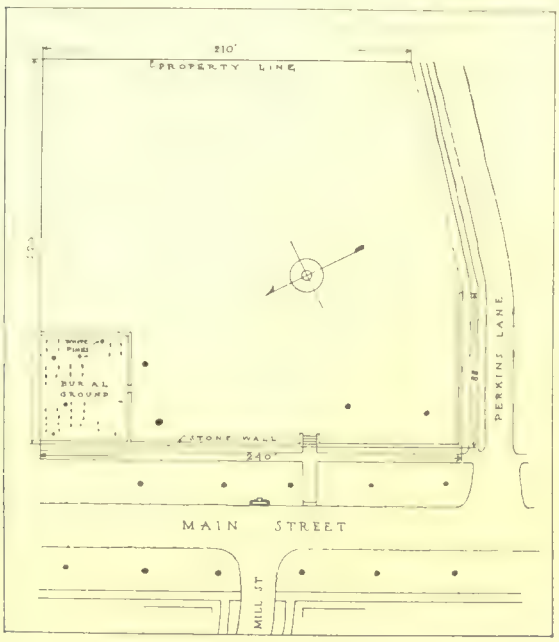
All the outside finish for the three buildings, including siding and corner boards, window sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

Accommodations for automobiles should be provided at the rear of the lot.

As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

A plot plan of the property is shown below. The grade is approximately level and about 2½ ft. above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.



PLOT PLAN OF PROPERTY.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the entire group projected from a 1/8th inch scale plan and clearly indicating the character of the exterior finish.

A plot plan at 1/32nd inch scale.

A first floor plan of the Church and Sunday School Building at 1/16th inch scale.

A second floor plan of such portions of the Church and Sunday School Building as may be necessary to illustrate the scheme at 1/16th inch scale.

A front elevation and one side elevation of the Church at 1/16th inch scale.

A cross section through the Church at 1/16th inch scale.

Plans of two floors of the Minister's Residence at 1/8th inch scale.

A front and one side elevation of the Minister's Residence at 1/16th inch scale.

Detail drawings at ¾ inch scale of such features of the group as the contestant may select to exhibit his ability and taste, and to present the subject attractively.

Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site. Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury will positively not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26" x 34½". Plain border lines are to be drawn so that the space inside them will be exactly 25" x 33½". Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted ink is particularly *prohibited*. Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE COUNTRY CHURCH." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3" in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Ave., New York, N. Y., to reach him on or before Monday, May 1, 1922. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate.

Drawings submitted in this competition are at the owner's risk from the time they are sent until they are returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1922, number of the Monograph Series; a copy of this issue will be sent to each competitor.

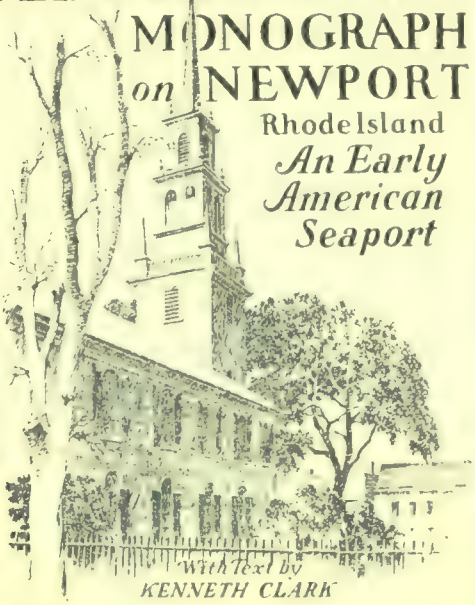
Where drawings are published or exhibited the contestant's full name and address will be given and all enquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

An Architectural MONOGRAPH on NEWPORT

Rhode Island

An Early American Seaport



With Text by
KENNETH CLARK

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1922

DUKE STREET, NEWPORT, RHODE ISLAND.
House at Number 5 in the foreground.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VIII JUNE, 1922 No. 3

NEWPORT AN EARLY AMERICAN SEAPORT

BY KENNETH CLARK

It may not come as a surprise to our readers to know that Mr. Clark is not only the official photographer for THE WHITE PINE MONOGRAPH SERIES, *but that he is also an architect. To his appreciation of architectural composition and to his understanding of mouldings and their light values, may be attributed much of his unquestioned success in architectural photography.*—EDITOR'S NOTE.

PHOTOGRAPHS BY THE AUTHOR

TO most people Newport means nothing more than the summer playground of the very rich and socially prominent. The mere mention of this Rhode Island watering-place calls up a conglomerate vision of Society, with a capital "S," Bailey's Beach, the Casino, and The Breakers. While it is true that one part of Newport is occupied by the "show places" which have given the town its reputation for smartness and palatial residences, there is another interest for the architect, that to be found in the old town, full of memories and associations of a former and simpler age.

Newport was once America's foremost seaport, far outstripping New York in volume of shipping and commerce. It boasted a line of vessels sailing direct to London, carrying the sperm-oil, candles, woolen goods, and farm produce which the colony exported, as well as the more prosperous citizens as passengers.

The old town lies along the harbor and originally consisted of two streets, Thames Street and Spring Street, paralleling the shore-line and terminating in the parade now known as Washington Square. The town was originally settled by Nicholas Easton and his two sons, who, coming from the Massachusetts Bay Colony, landed May 2, 1639. Other colonists soon joined them, a town was laid out, and a new American commonwealth was begun.

For more than a hundred years the town prospered in peace and plenty, until the mutterings of rebellion were heard, and in 1769, six years before the battle of Lexington, there occurred here the first act of open rebellion against the mother country. The British ship *Liberty* was seized and scuttled as an act of revenge for outrages perpetrated upon the population by her officers and crew. In 1772 another outbreak occurred, when some townsmen, in retaliation for British oppression, put out in boats and attacked the King's ship *Gaspé*, burned her, and severely wounded her commander. This attack resulted in the first bloodshed in the American war for liberty, and was the first armed resistance to the British navy by the Colonies. After the outbreak of the Revolution the sturdy seafarers of the town furnished four thousand men to help man the ships of the new American navy, and from the battle of Lexington to the surrender at Yorktown the men of Newport played a prominent part in all branches of the service. Washington complained that, owing to their hot-headed zeal, the Rhode Island troops gave him more trouble than any others, to which their commander, Colonel Olney, replied, "That is what the enemy says."

In 1776 a British fleet arrived before the town and landed one thousand men, who were quartered in the houses of the citizens. General Prescott was assigned to the command, and he made an imperishable name for himself as a bully and tyrant. His headquarters were the house at the corner of Spring and Pelham streets, which is still standing, unaltered. This unpopular officer was captured during a period of revelry by a detachment of Continentals under Colonel William Barton. The British forces

evacuated Newport on October 25, 1779, after a carnival of destruction that left the town almost in ruins. The occupation by the French forces, under the Comte de Rochambeau, occurred shortly after, and they were gladly welcomed by the long-suffering townspeople.

In the narrow, quaint streets of the town along the waterfront there remain many houses of the Revolutionary and pre-Revolutionary period, some sadly in need of repair, and many mutilated beyond restoration. Unfortunately modern Newport does not seem to regard with proper reverence these souvenirs of her greater days, and with a few exceptions they are fast going to rack and ruin; many of them have been altered for commercial use, and others, fine mansions of a former day, now house foreign laborers, and are little more than tenements.

Window Detail.
OLD COMMUNITY HOUSE, NEWPORT, RHODE ISLAND.

Many fine houses, however, remain, and few sections of New England can boast of better individual examples. The general impression of architectural type that is gained in the course of a walk about the streets is one of smallness of scale and refinement of detail, essentially domestic in feeling and character. Many of the doorways are rich in a peculiarly naïve ornamental treatment, with Corinthian caps that never graced

WANTON-LYMAN-HAZARD HOUSE, NEWPORT, RHODE ISLAND.

THE OLD BULL MANSION, NEWPORT, RHODE ISLAND

the pages of Vignola or Buhlmann, but are nevertheless beautiful in their expression of the work of the master craftsman of that day, who, perhaps deficient in knowledge of the pure classic detail that the work of the Massachusetts coast boasts, has, however, evolved a somewhat primitive expression of it that abounds in originality and is well worth study.

The architecture of our old coast towns, Newburyport, Salem, Marblehead, Portsmouth, and Newport, all these and others, built and lived in by seafarers, seem to bear the mark of a culture that is not easily accounted for, except as the expression of an innate refinement, broadened by contact with the Old World. In the Massachusetts towns the detail is more refined and seemingly more intimately related to that of the mother country than it is in Newport. Classic tradition was more accurately followed in Massachusetts, but the craftsmen and designers, though their knowledge of their elements was more manifest, showed no superiority in the actual execution than did those of Newport. There is a certain quality about some of the Newport work that is hard to classify, yet which adds an interest that the more conventional work lacks.

Perhaps the most conventional house in Newport, and one of the best preserved, is the Vernon house, at the corner of Clark and Mary Streets. It is in excellent condition and remains as it was in pre-Revolutionary days. It was built in 1758 by one Metcalf Bowler, and in 1773 it came into the possession of William Vernon, a wealthy merchant and ship-owner, and remained in the family until 1872. This

THE JOHN BANNISTER HOUSE, NEWPORT, RHODE ISLAND.

house was occupied by the Comte de Rochambeau during his stay here as commandant of the allied forces in 1780. During this period many brilliant fêtes and balls were given by the Comte in honor of distinguished visitors and townspeople. Here the victorious General Washington was welcomed on March 8, 1782. The story of eye-witnesses says that he wore the insignia of a Maréchal of France, and was received with all the pomp and display of a royal visitation.

The walls of the Vernon house are rusticated throughout, and questionable as this treatment may be for wood, from the standpoint of theoretical design it seems well excused in this instance, for the house is a very perfect example of its kind, and the rustication is carefully studied in its relation to the openings and to the scale of the façades. The details of the front door and cornice are pure Georgian, well executed, and the fenestration is particularly happy. The rear elevation is as interesting as the front, with its low door under the stair-landing and the finely proportioned arched

Detail of Doorway.
THE JOHN BANNISTER HOUSE (PRESCOTT HEADQUARTERS),
NEWPORT, RHODE ISLAND.

THE VERNON HOUSE (ROCHAMBEAU HEADQUARTERS), NEWPORT, RHODE ISLAND. General view of the rear.

THE VERNON HOUSE (ROCHAMBEAU HEADQUARTERS), NEWPORT, RHODE ISLAND.

HOUSE AT NUMBER 228 SPRING STREET, NEWPORT, RHODE ISLAND.

window, looking out to a space where there was formerly a garden. Though of less magnificent proportions, this house seems well worth ranking with the "great" houses of similar type of Marblehead and Newburyport.

The Wanton-Lyman-Hazard house, at the corner of Broadway and Stone Street, is one of Newport's earliest examples that remains in anything like its original condition. Local tradition dates this house "before 1700," and

DETAIL OF DOORWAY—NUMBER 27 CHURCH STREET.

the primitive framing showing in the interior of the attic story seems to substantiate this claim, as does the coved plaster cornice of the façade, a treatment which is most unusual and of which there are few remaining examples.

Sadly enough, this Newport house is doomed to destruction, for, standing as it does on a very valuable corner lot on Broadway, it will soon have to surrender to commercial necessity and go the way so large

DETAIL OF DOORWAY—NUMBER 228 SPRING STREET, NEWPORT, RHODE ISLAND.

HOUSE AT NUMBER 36 CHURCH STREET, NEWPORT, RHODE ISLAND

a number of its contemporaries have gone.

The old Bull mansion, situated at the "First Mile Stone," on Broadway, is a fine foursquare manor-house of the 1750 period. Its walls are rusticated, and a beautifully proportioned roof with an embryo "monitor" break in it has much character. The addition of a porch, of much later date than the house, has ruined the general effect, but an idea can be obtained from the end elevation of its appearance before the porch was added. The roof is odd in that it has both dormers and a monitor break in which there are no windows. Judging from its detail the roof construction is of the same date as the main house.

There are several houses here with full monitor roofs, of the typical Rhode Island type so familiar in Providence and Bristol. The house at 115 Pelham Street is one of the best of these, but of a later date, and shows in the details the beginnings of the influence of the Greek Revival, which ran its course with such dire results in the early nineteenth century. The monitor treatment in this example is very well done, and it seems strange that this feature is not used more in modern work, giving as it does a practically full third story without adding to the height of the façade; it would seem to solve the dormer problem in a most satisfactory way.

At 228 Spring Street, on the corner of Leovin Street, there stands a fine type of Newport house. It still retains a front yard which was formerly much larger, but the encroachments of commerce have reduced it to its present dimensions. The elevation facing Spring Street has many fine qualities: the window spacing is excellent and the corner-boards, with their simple, sunk panel, form a fine termination to the horizontal lines of the clapboarding, and add a semblance of strength at the corners that has a

HOUSE AT NUMBER 27 CHURCH STREET, NEWPORT, RHODE ISLAND.

THE MASON HOUSE.

NUMBER 5 DUKE STREET.

TWO DOORWAYS IN NEWPORT, RHODE ISLAND.

NUMBER 119 SPRING STREET

ST JOSEPH'S SCHOOL.

TWO DOORWAYS IN NEWPORT, RHODE ISLAND.

HOUSE AT NUMBER 228 SPRING STREET, NEWPORT, RHODE ISLAND.
Detail of Doorway.

satisfying effect. The entrance is most interesting; a decided originality shows in the use and execution of the details. The pediment, slightly too low for ideal proportions, is embellished with rosettes and modillions on its soffit, and the peculiar abacus of the Corinthian cap, with its flowing curves in plan, is unique. It will be noted that the moldings of the abacus carry across the door lintel and form a tie between the two columns, which otherwise would look rather loose and unconnected. The clapboarding is uniformly spaced through the whole height of the façade and its edge is molded. There are evidently two levels on the ground floor, for the windows of the side street elevation are stepped up with the grade of the street, which is considerable.

It is interesting to compare the doorway of the house at 228 Spring Street with that of the house at 27 Church Street, which is somewhat similar in general design but totally different in detail. The capitals in the latter are of Doric-Corinthian combination that has almost the character of an Adam detail, and the proportion of the entablature and its component parts is much better, more refined, and in accordance with accepted proportions; but even here the originality of the craftsman has made itself evident, for the fascia of the cornice has been denticulated and the faces of the modillions bear a panel with a rosette. The soffit has a strap ornament of interlaced pattern, instead of rosettes, which looks more finished. The house itself is well proportioned with a simple ridge roof. An interesting detail is the method by which the cornice has been made and its relation to the upper part of the corner-board, and the moldings over the second-story window heads.

The John Bannister house (now called "The Prescott," because it was once the headquarters of General Prescott), at the corner of Pelham and Spring streets, has a gambrel roof of rather fine proportions, with three well designed dormers. The recessed entrance motive is a feature rare in Newport, and its treatment here with colonnettes and elliptically arched head is well thought out. The moldings of the cornice supporting the soffit are beautifully profiled, and form an interesting contrast to the stubby crown molding with its narrow fascia just above it.

At 5 Duke Street is a fine doorway with excellent detail; brackets, beautifully designed, supporting a pedimented door-head. This is the only example of this type in Newport, and seems to bear the mark of a more sophisticated hand than the average work.

WHITEHORSE TAVERN, NEWPORT, RHODE ISLAND

There are other examples in Newport worthy of detailed description, but to do this would unduly prolong the text, and is unnecessary, for many of them are illustrated herein.

The old houses of Newport, because of their location in the heart of the business section, are being menaced; in all probability they will soon be torn down or unrecognizably altered. Architecturally speaking, old Newport is too little known, and this photographic record of its early achievement should be a valuable contribution to the history of early American domestic architecture.

Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

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Vol. I,	No. 3.	Farm Houses of New Netherlands	Aymar Embury II
Vol. II,	No. 1.	Houses of the Middle and Southern Colonies	Frank E. Wallis
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Vol. II,	No. 3.	Early Houses of the Connecticut River Valley	Richard B. Derby
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Vol. IV,	No. 1.	Marblehead	William Truman Aldrich
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Vol. IV,	No. 6.	Colonial Architecture in Vermont	George S. Chappell
Vol. V,	No. 1.	The Seventeenth Century Connecticut House	Harold Donaldson Eberlein
Vol. V,	No. 2.	Settlements on the Eastern End of Long Island	William Edgar Moran
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Vol. VI,	No. 5.	Old Deerfield, Massachusetts	Rawson W. Haddon
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Vol. VII,	No. 1.	Portsmouth, New Hampshire, an Early American Metropolis	Electus D. Litchfield
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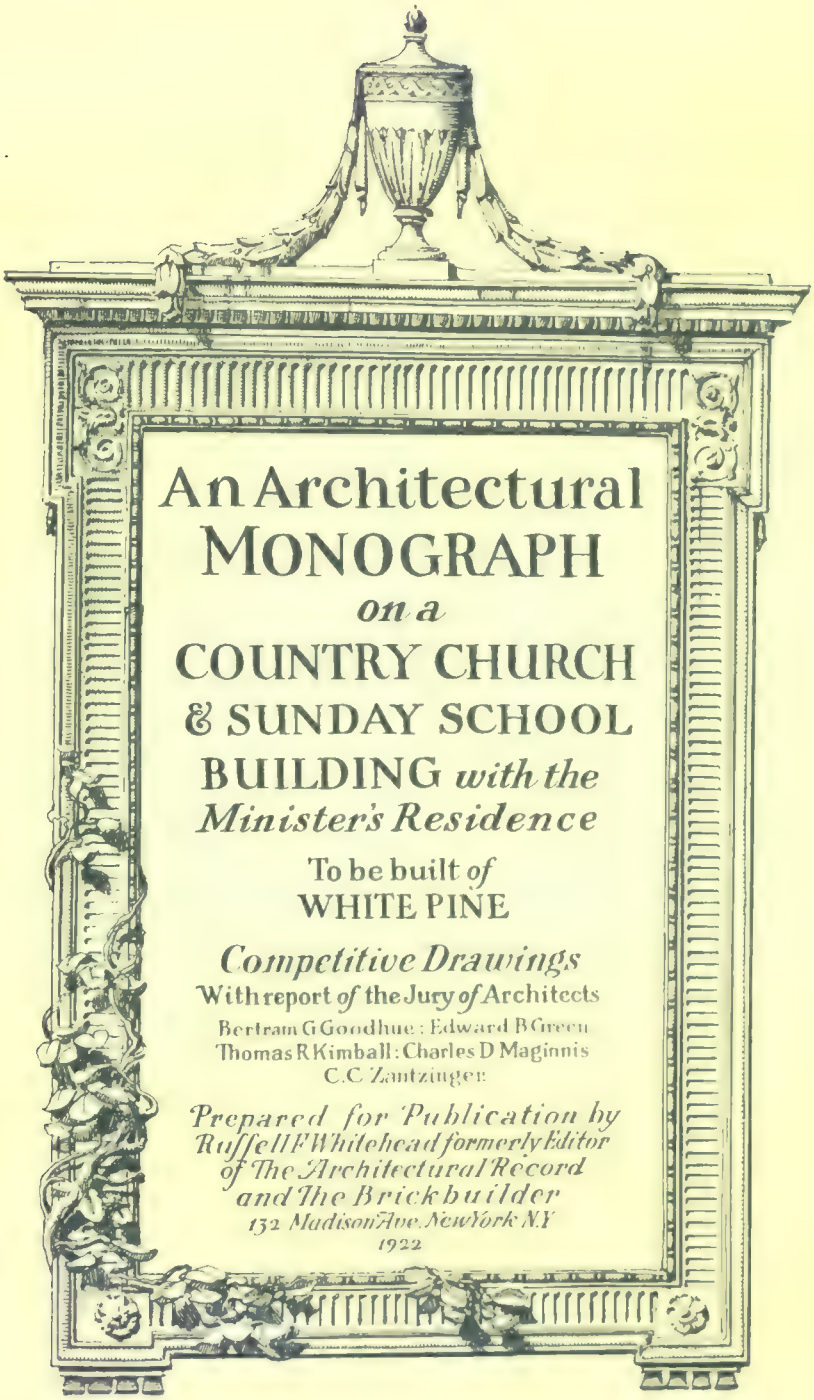
Vol. VII,	No. 5.	Comparative Study of a Group of Early American Doorways, Part Two	Aymar Embury II
Vol. VII,	No. 6.	The Town of Suffield, Connecticut	David E. Tarn
Vol. VIII,	No. 1.	Port Towns of Penobscot Bay	Charles Dana Loomis
Vol. VIII,	No. 2.	Dependencies of the Old-Fashioned House	Irving B. Eventworth



An Architectural MONOGRAPH *on a* COUNTRY CHURCH & SUNDAY SCHOOL BUILDING *with the Minister's Residence*

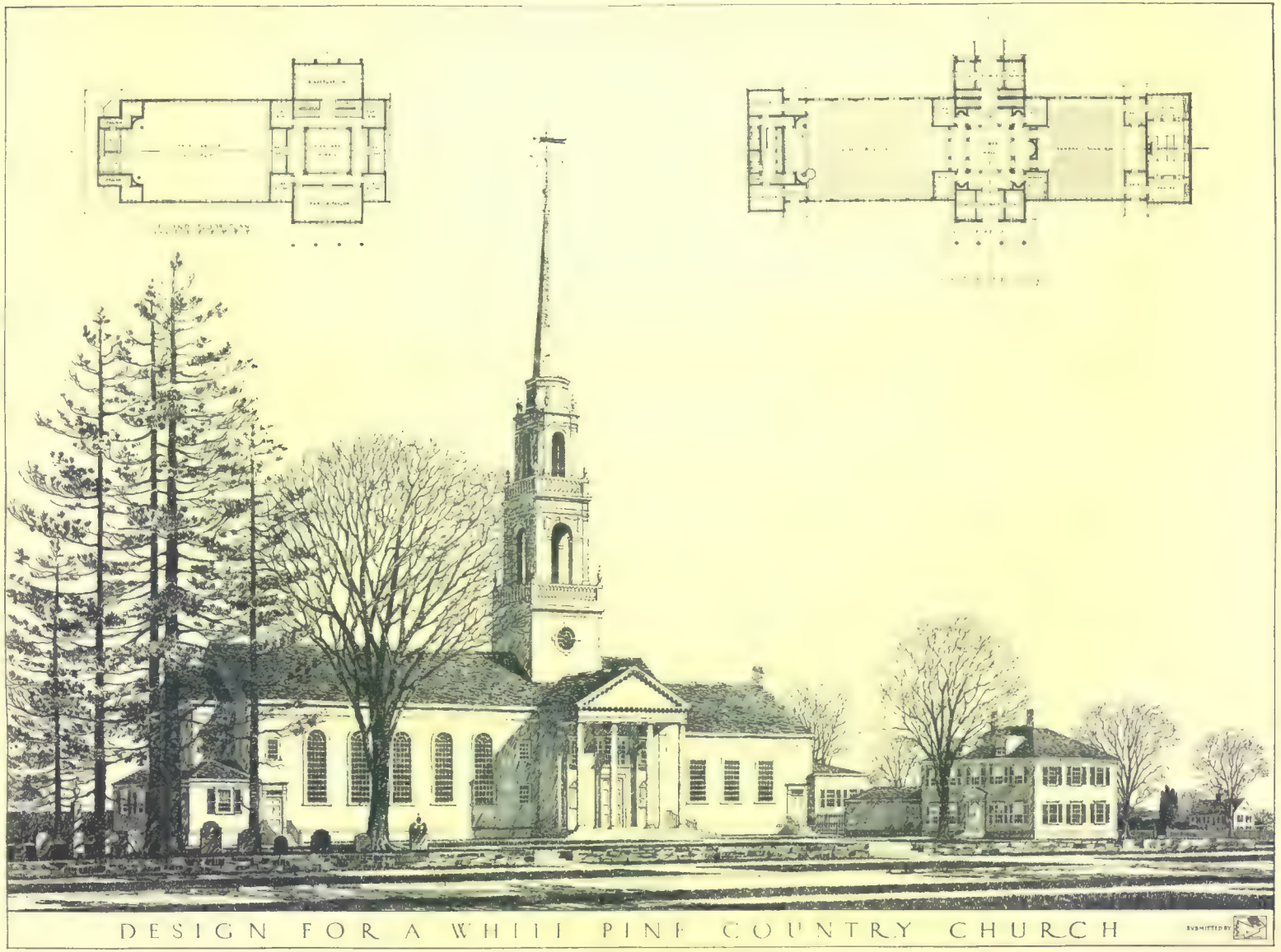
To be built *of* WHITE PINE

Competitive Drawings

With report *of* the Jury *of* Architects

Bertram G Goodhue : Edward B Green
Thomas R Kimball : Charles D Maginnis
C.C Zantzinger

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1922



FIRST PRIZE DESIGN

Submitted by Ralph H. Hannaford and Hampton F. Shirer, Boston, Massachusetts

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

VOL. VIII AUGUST, 1922 No. 4

A COUNTRY CHURCH AND SUNDAY-SCHOOL BUILDING

WITH RESIDENCE FOR THE MINISTER

REPORT OF THE JURY OF AWARD OF THE SEVENTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

Judged at Yama Farms, Napanoch, N. Y., May 12 and 13, 1922

PROBLEM: A Church building proper, to seat approximately 350, and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room, with coat room and toilets for men and women. A Minister's Room, 150 square feet, should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday-school Building directly connected with the Church, but not necessarily arranged to open into it Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight classrooms, 100 square feet each, will be needed for the various grades of the Sunday-school. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms. In addition to this, a Kindergarten, 350 square feet, with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 square feet, connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living-room, Study, Dining-room, Kitchen, and Pantry. On the second floor, four Bedrooms and two Baths. The attic shall be unfinished, but should be large enough for one Bedroom and Bath and a small Store-room. A one-car Garage.

All the outside finish for the three buildings, including siding and corner boards, window-sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial-ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

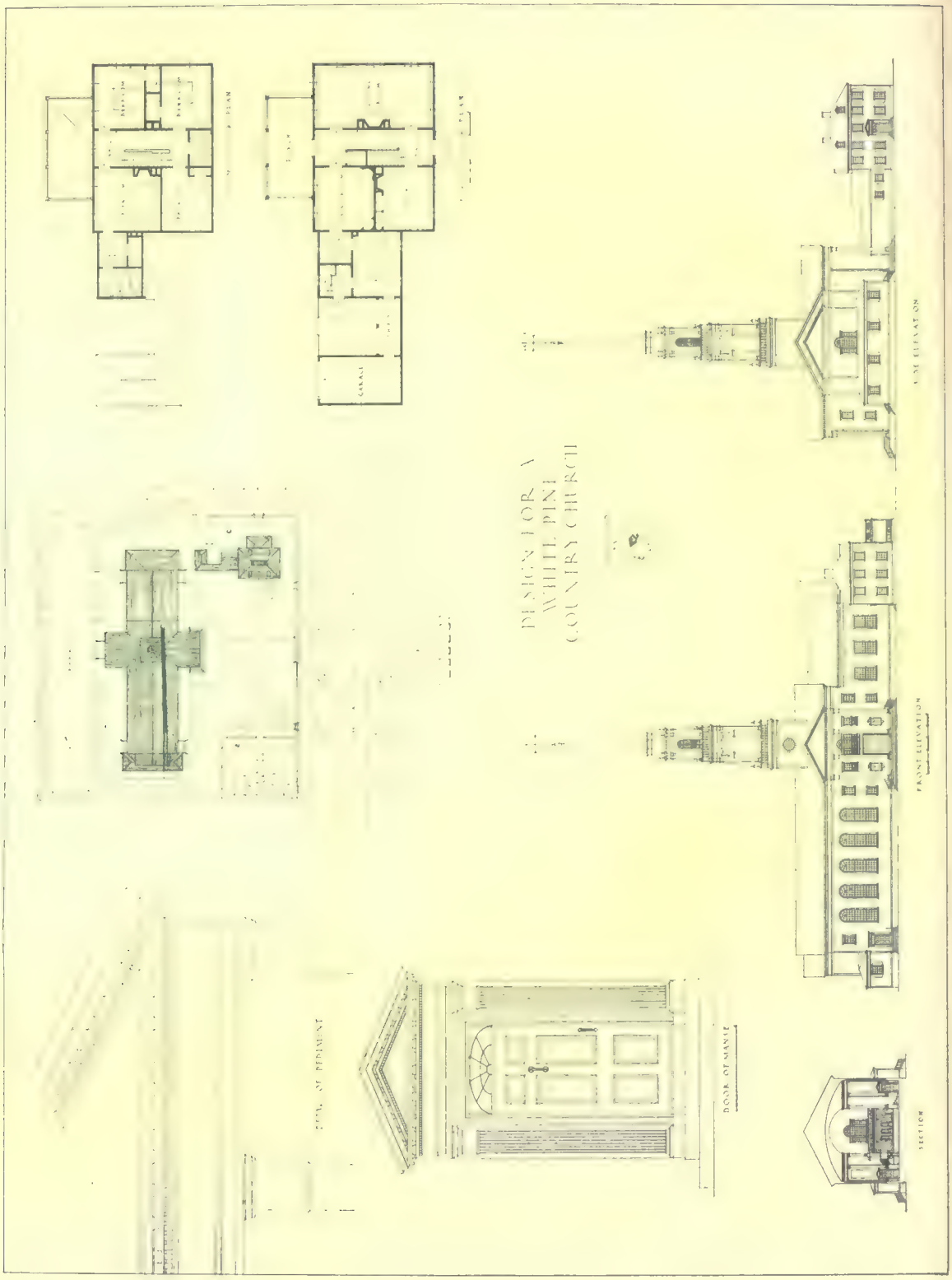
Accommodations for automobiles should be provided at the rear of the lot.

As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

The grade is approximately level, and about 2½ feet above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining-wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.

AN unusually small number of designs, less than fifty, were entered in the latest of the admirable and enterprising competitions conducted by the Editor of *The White Pine Series of Architectural Monographs*. Possibly the programme was thought to be difficult, or else it was perceived as especially challenging to ecclesiastical draughtsmen, which would be an unhappy conclusion, for it is proper to record the Jury's disappointment at the comparatively inferior standard of the work. It might even be recorded that for a time there was question of the propriety of withholding certain of the prizes.

The adoption of the Colonial style was not a mandatory requirement of the programme, though it appears to have been so regarded, one competitor only having had the temerity to try his luck with a very flamboyant scheme of Gothic clapboarding. The approach to the problem has been distinctly timid and unventuresome, in spite of what appeared to be an unusual opportunity for an interesting exploitation of a very charming historical architecture. The pervasiveness of familiar towers, cupolas, and façades throughout the designs was anticipated, but the Jury was over-sanguine in expecting that a nice feeling for the genius of the material might have had a larger exercise in modifying the



FIRST PRIZE DESIGN, Detail Sheet

archæology of these examples. One design, that awarded Fourth Prize, had recourse to the earlier and more naïve phases of the tradition, and a more interesting handling of this would have placed it high in the award.

The problem consisted in the bringing of three unequal and traditionally self-contained units of a formal architecture into picturesque and convincing composition. Seldom was this accomplished with high measure of success. The relation of the secondary mass to that of the church was particularly troublesome. The Sunday-school building was frequently introduced so as to mask by its awkward bulk the perspective view of the church. Occasionally, recourse was had to the gambrel-roof for a lower and less competitive sky-line. The organic relation of these two elements in one architectural unit was rarely tried, and yet a successful attempt at this made for the quiet composition which finally won the first place in the Jury's opinion.

The competitors were obviously embarrassed by the implications of "Perkins' Lane," which promised dignified presence for the church, while its southerly situation no less invited the rectory. Considerable ingenuity seems to have been expended in the effort to provide a corner lot for both.

Only a few found suggestion in the burying-ground, which lies, therefore, as an unrelated incident on most of the plans, making little direct contribution to the general effect. The design placed second, however, is notable for the very effective way in which this important asset of the problem has been persuaded to an architectural result of singular picturesqueness.

FIRST PRIZE DESIGN. A bold "orientation," but fairly vindicated. The correlation of church and Sunday-school on the same axis, if unusual and somewhat reminiscent of medieval types on exterior, is in principle thoroughly straightforward and logical, and in full accord with the programme. What with the tower, which arises out of the common foyer, and the portico at its base with axial outlook in Mill Street, the chief interests of the problem are already satisfied and simplicity of composition assured. The manse has a full Colonial dignity, and is well set in pleasing and agreeably distant opposition to the cemetery. There is a certain gaucherie, however, about its effort to effect actual contact with the church by means of the low ell and fence, and, however good the intention, this is the weakest part of the design. A less rigid plan of its upper stage would give the tower a decided gain in gracefulness. Whatever minor shortcomings there may be in the design would undoubtedly be disclosed in the south elevation of the Sunday-school, where, for instance, the lowered ridge line would undoubtedly suggest also a slight narrowing of its plan, were it only to permit of its cornice being received within the line of the church. As detailed, the portico is rather bald, and dry in character.

SECOND PRIZE DESIGN. Reference has elsewhere been made to the charming way in which the approach to the church has here been contrived. A free and interesting type of portico, which deserves to be surmounted by a better tower. The applied arcade on the Sunday-school recognizes a problem without successfully solving it. The school is still short of successful relation either with the church or the rather involved rectory.

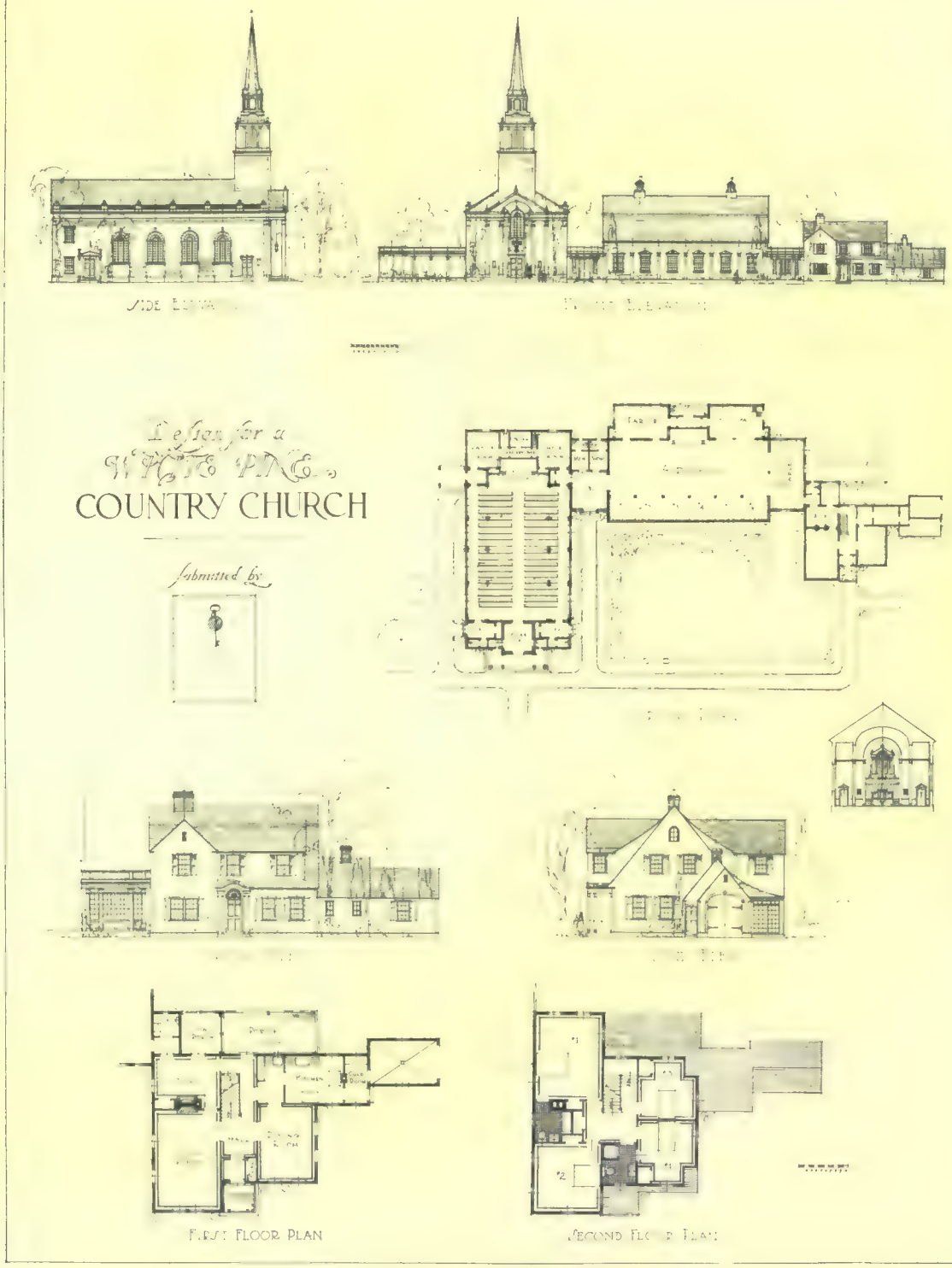
THIRD PRIZE DESIGN. A quaint and interesting type of church, but the Sunday-school across the rather contracted court is poorly conceived. The juncture with it of the connecting cloister (in itself a good feature) is unsatisfactory, and only aggravates the fact that the large auditorium mass had no special relation with anything. At least a hint of the manse should have appeared in the perspective of the church.

FOURTH PRIZE DESIGN. This design, which in spirit is so thoroughly admirable, has been referred to elsewhere. Its author has an excellent feeling for the limitations of his material. When he eschews the sophisticated types of Colonial for this early phase, it is a pity that something of this refinement of feeling does not appear in the presentation, which does something less than justice to its merit. Intrinsically, the design has decided faults; the plan encroaches too far on the east line of the property. Were this line only farther away, so as to permit of the manse being pushed fifty feet farther back, its askewness, which is now somewhat gratuitous, would be admirable in character. Its present placing is objectionable.

The fenestration of the Sunday-school might be improved. The exterior generally, which would be appropriately rendered in stain rather than in paint, has a certain hardness which could readily be eliminated by study of detail.

FIRST MENTION. One of the very few good renderings. No more beautiful belfry tower than this could have been employed. The continuity of the series of square gallery windows around the façade of the church is unfortunate.

(Text continued on page twenty-four)



SECOND PRIZE DESIGN, Detail Sheet

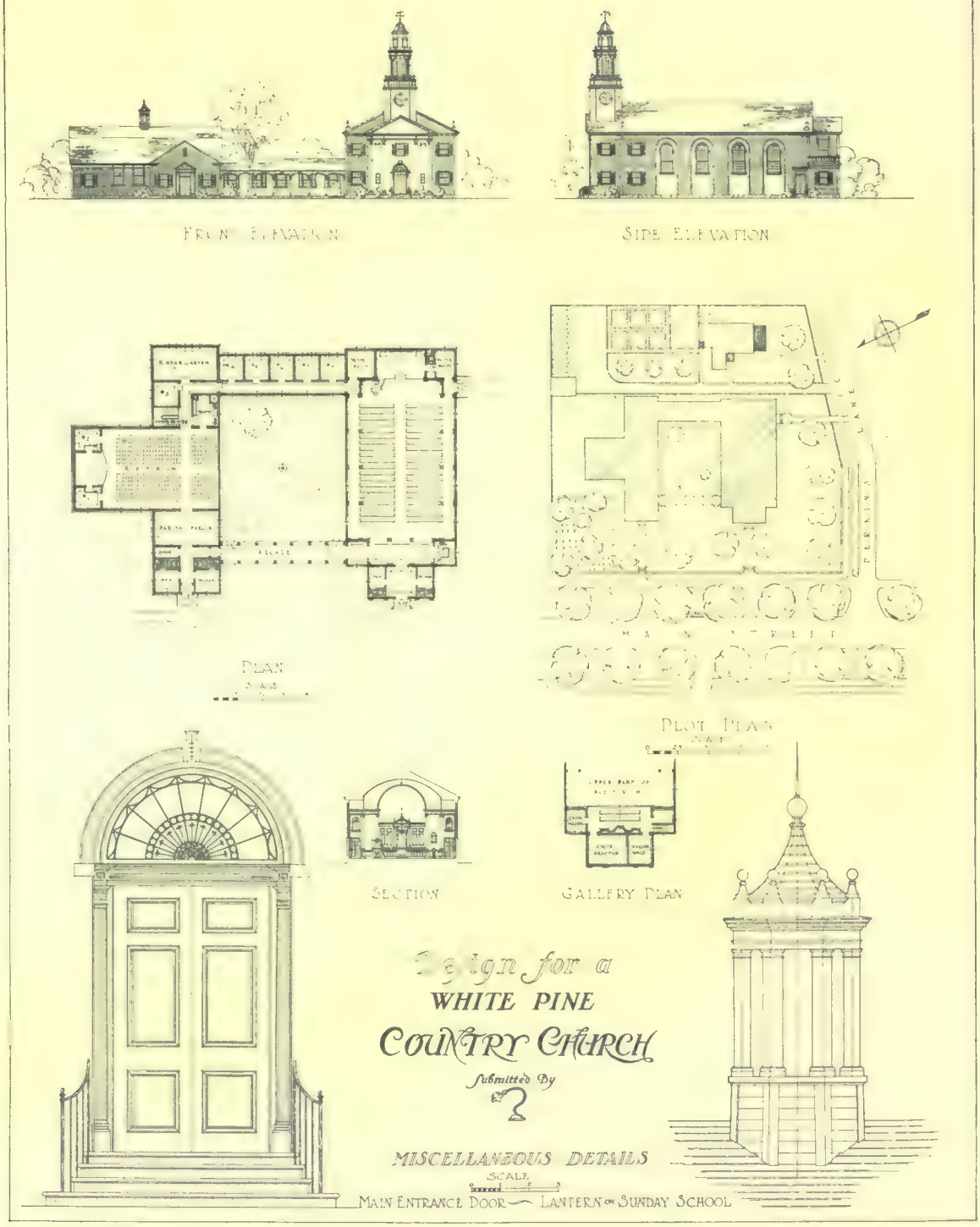
Submitted by Paul Forrester Taylor, Philadelphia, Pennsylvania

COUNTRY CHURCH

Submitted by

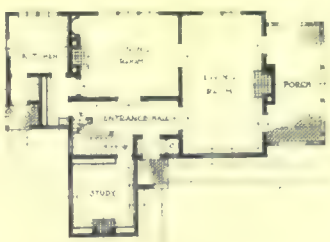
SECOND PRIZE DESIGN

Submitted by Paul Forrester Taylor, Philadelphia, Pennsylvania



THIRD PRIZE DESIGN, Detail Sheet

Submitted by D. R. Cochran, Boston, Massachusetts

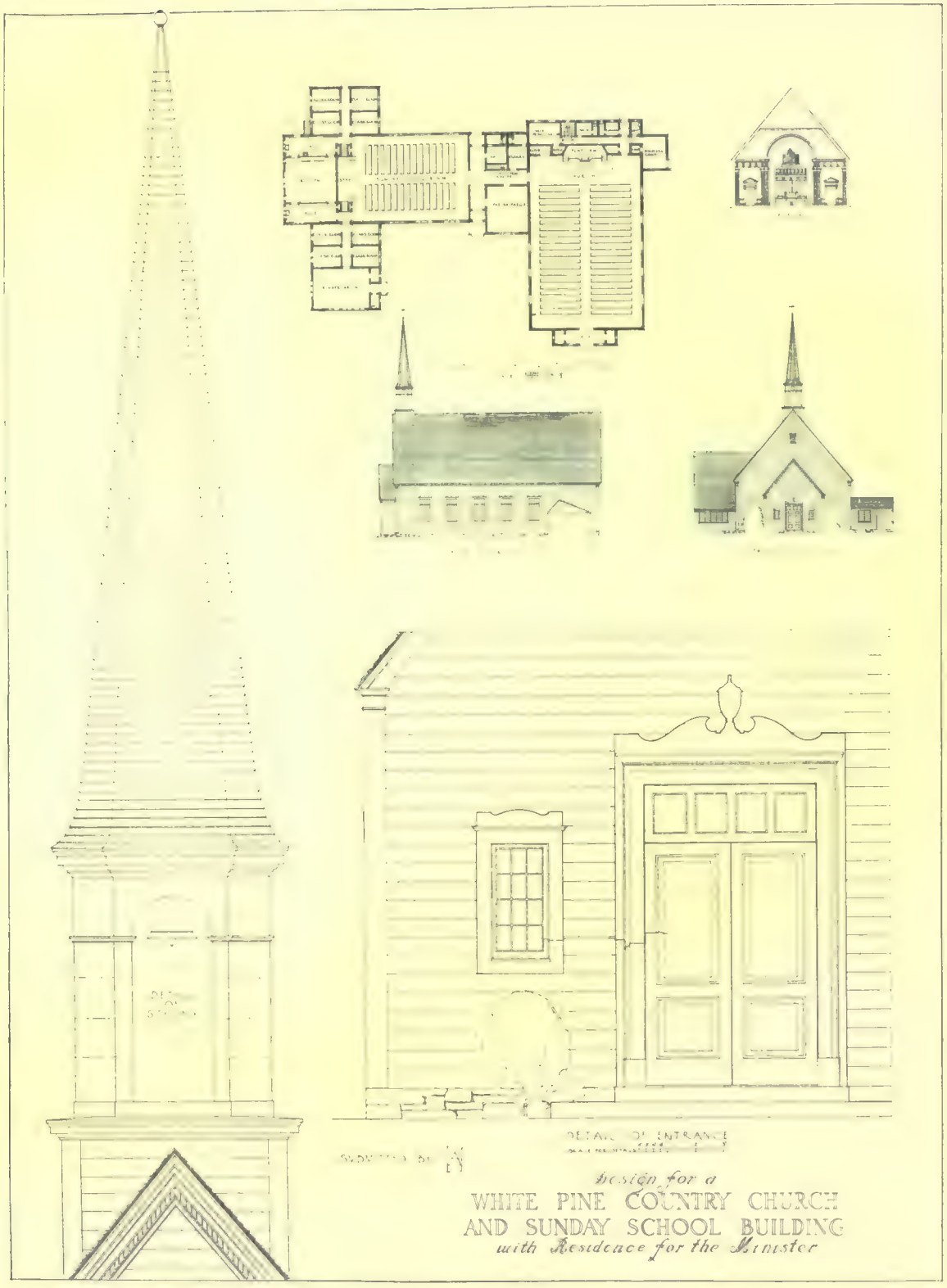


Design for a
WHITE PINE
COUNTRY CHURCH

Submitted By

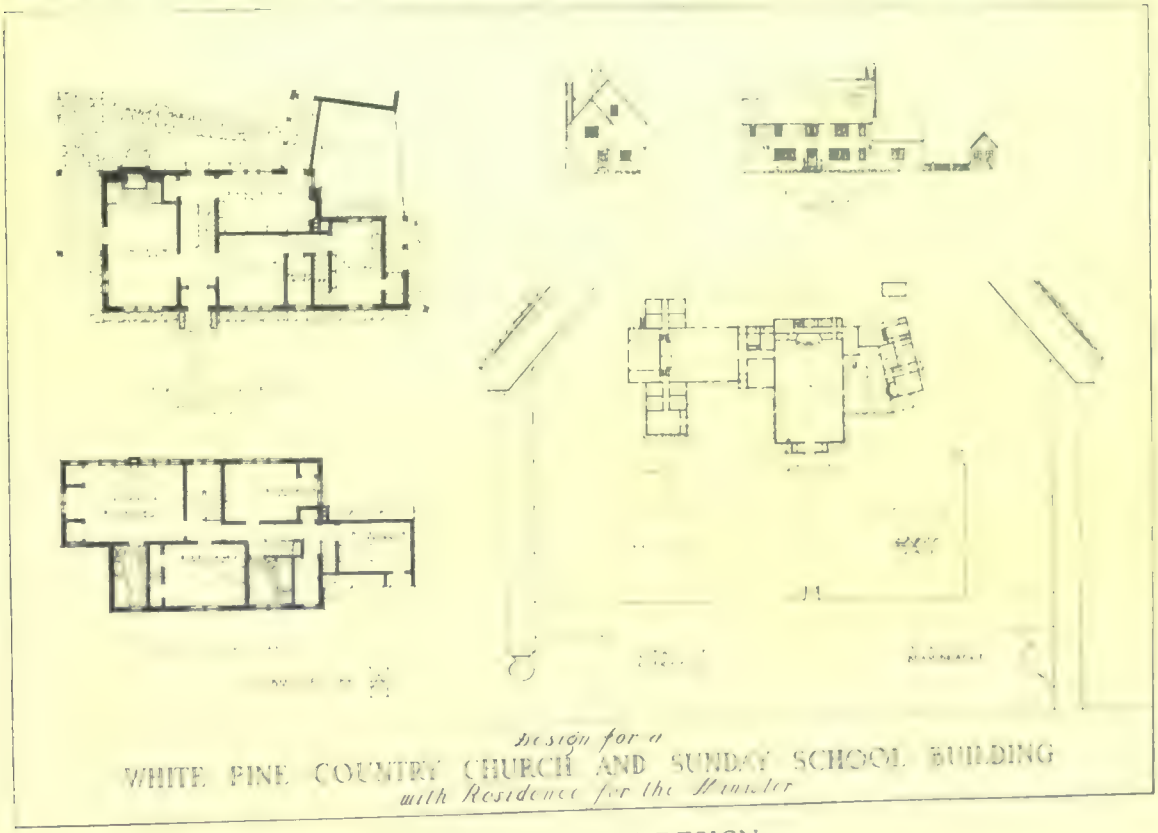
THIRD PRIZE DESIGN

Submitted by D. R. Cochran, Boston, Massachusetts



FOURTH PRIZE DESIGN, Detail Sheet

Submitted by Duke W. Rowat, New York, N. Y.



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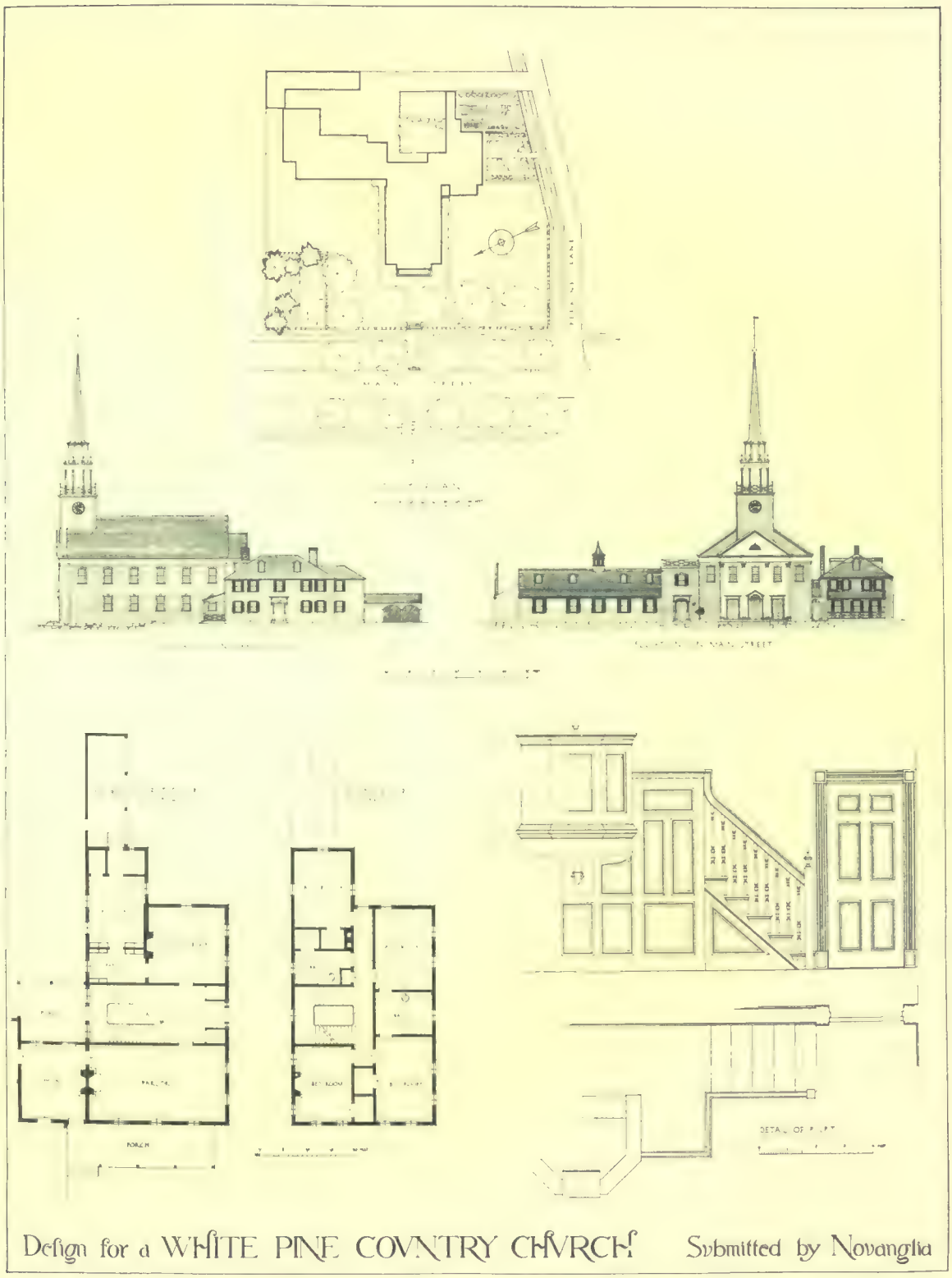
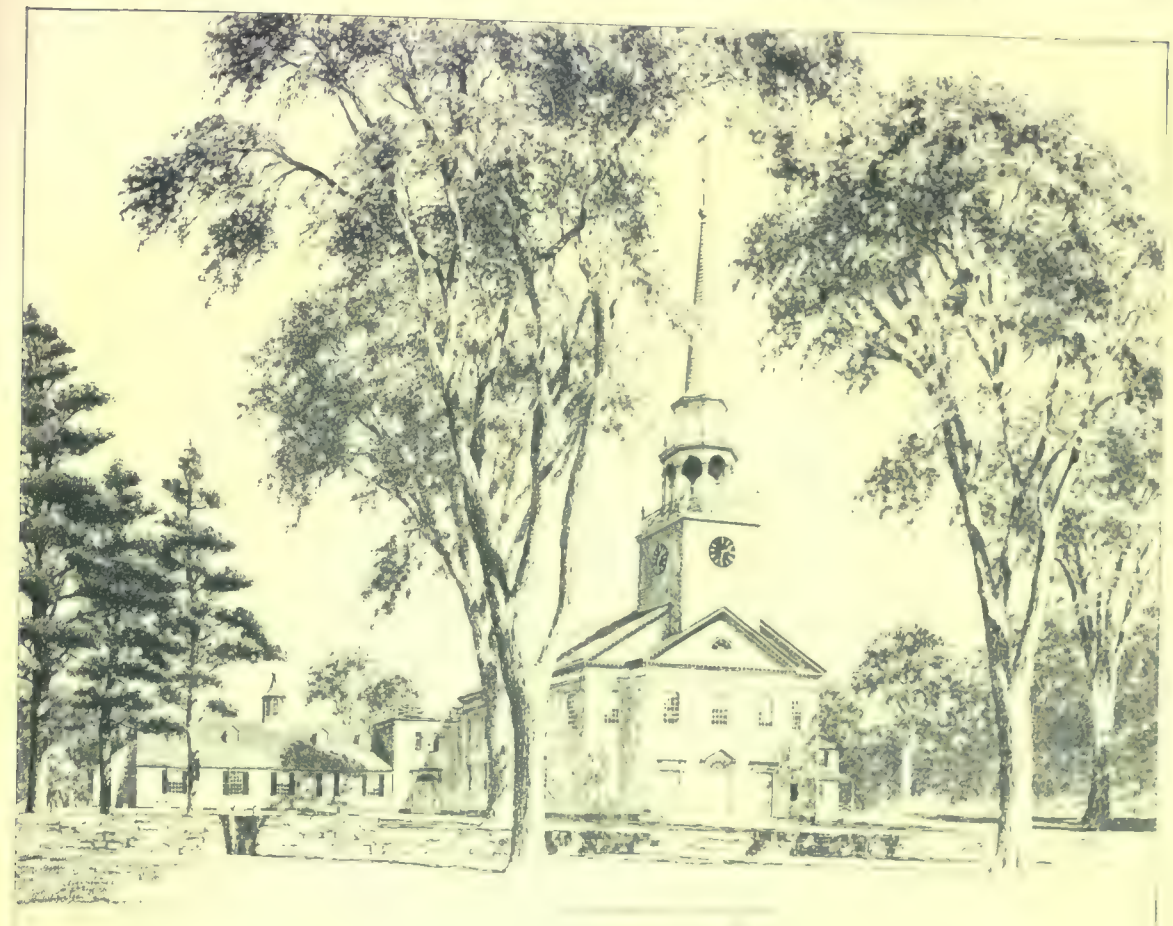
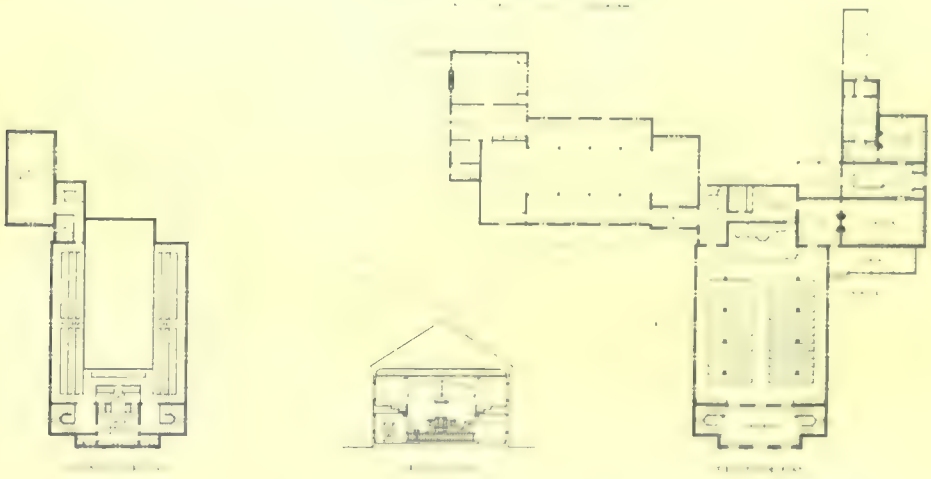


FIRST MENTION, Detail Sheet

Submitted by O. H. Murray, James Perry Wilson, and Felix Wedgwood Bowen, Newark, New Jersey

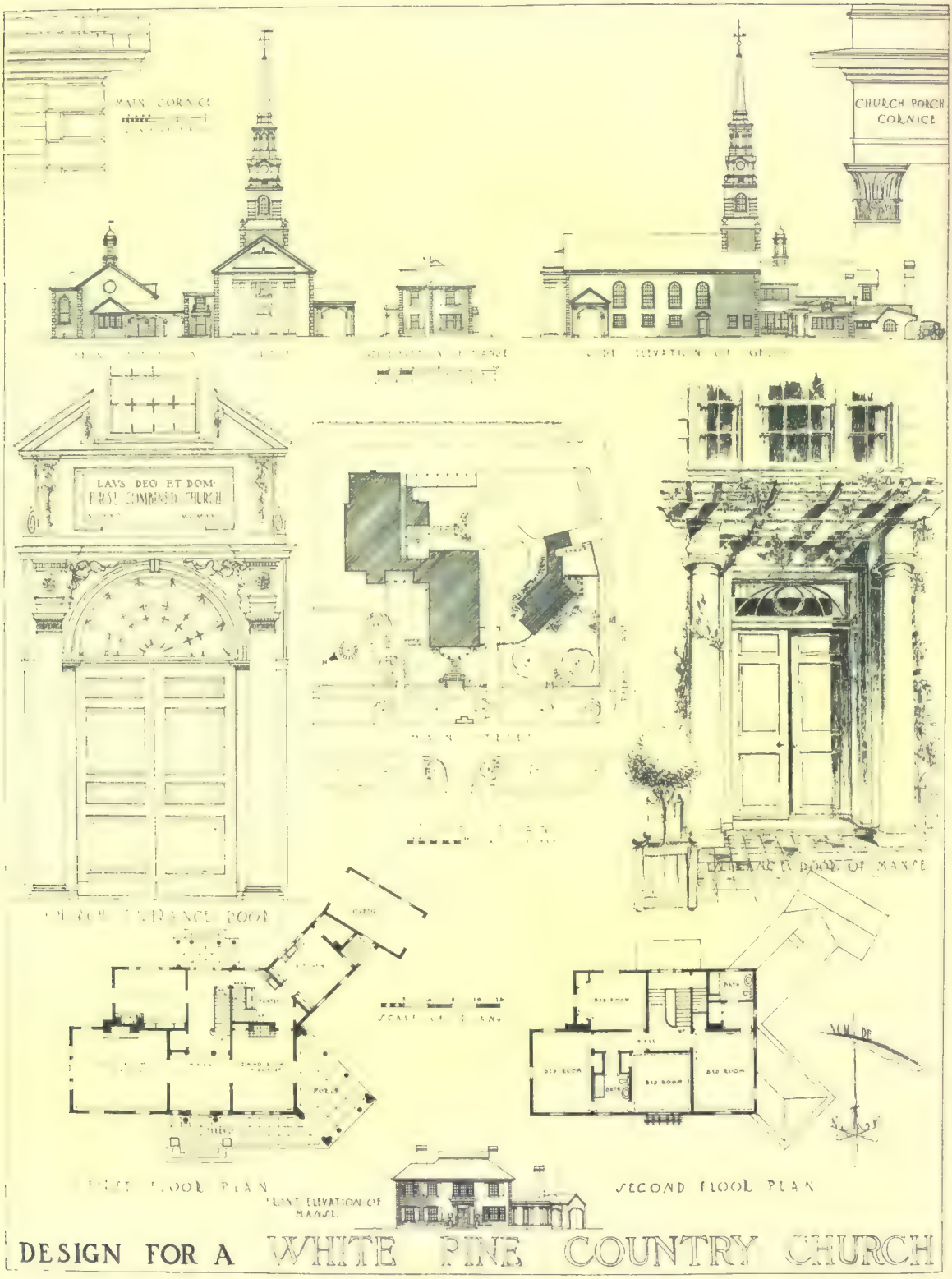




Design for a WHITE PINE COUNTRY CHURCH Submitted by Novanglia

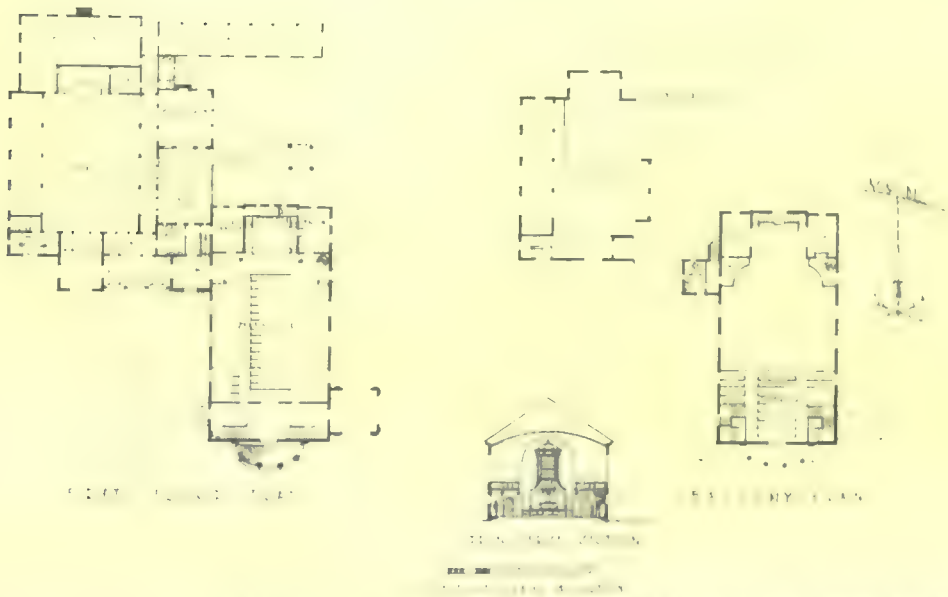
FIRST MENTION

Submitted by O. H. Murray, James Perry Wilson, and Felix Wedgwood Bowen, Newark, New Jersey



SECOND MENTION, Detail Sheet

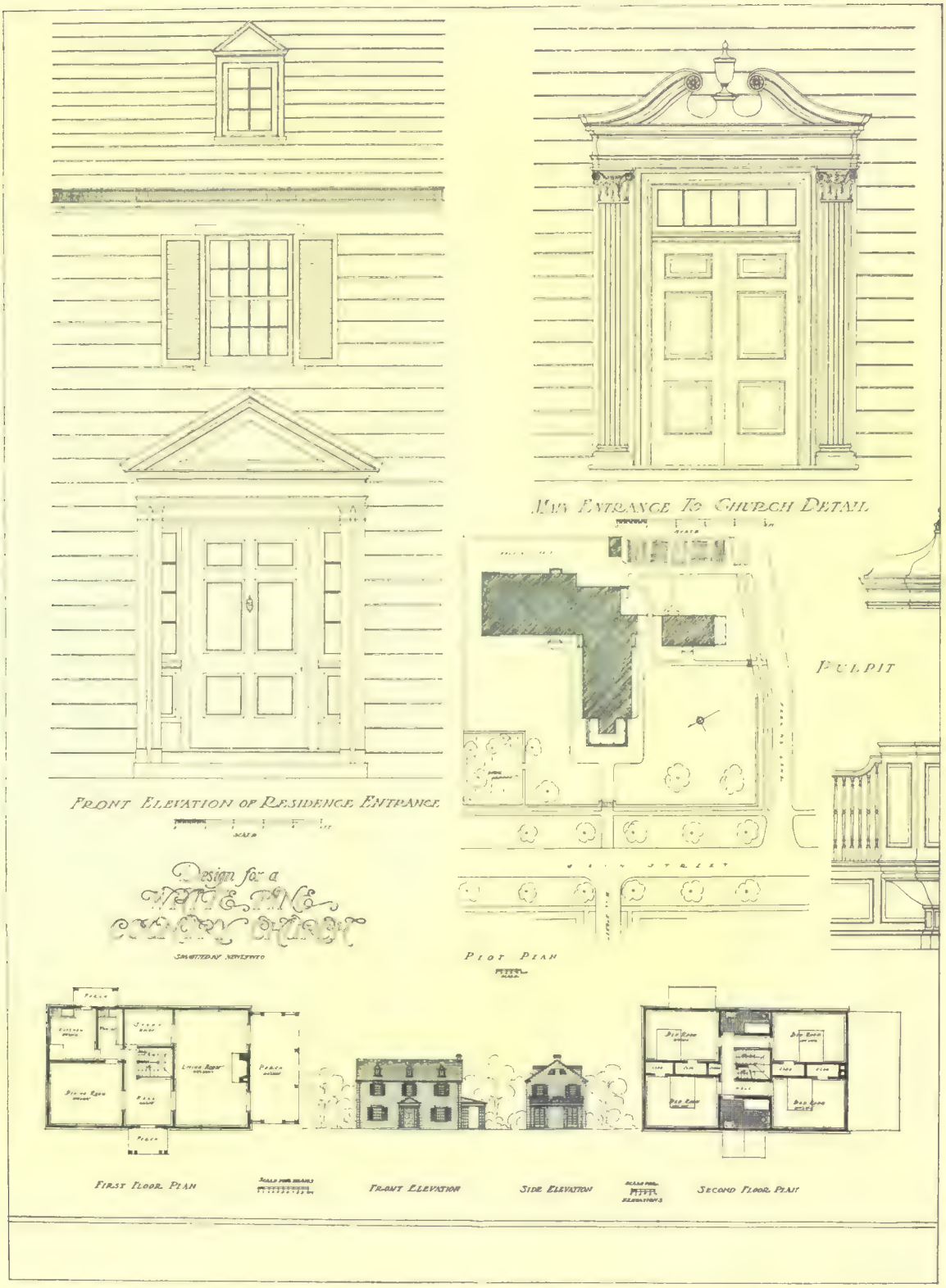
Submitted by Leroy J. White and Reah deBourg Robinson, Wilmington, Delaware



DESIGN FOR A

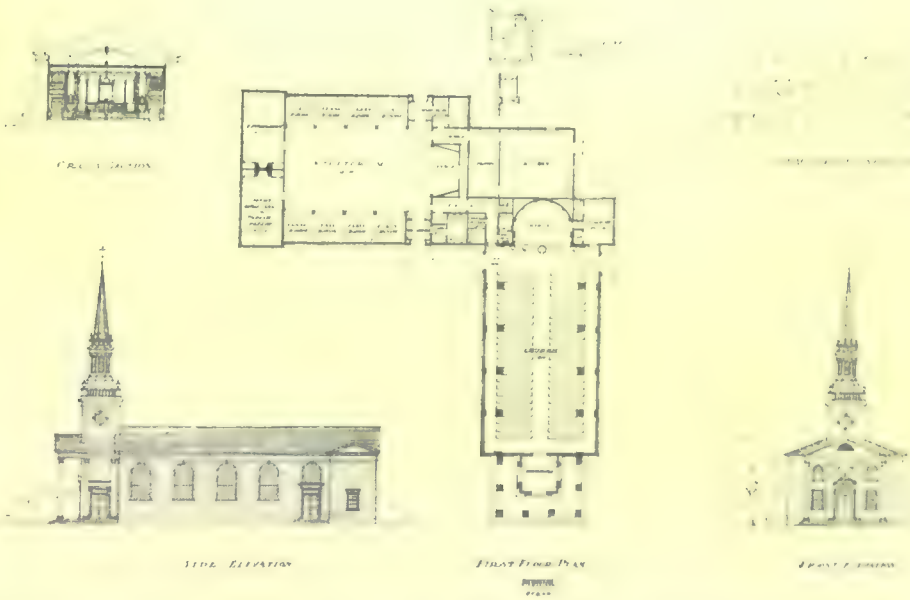
SECOND MENTION

Submitted by Leroy J. White and Reah deBourg Robinson, Wilmington, Delaware



THIRD MENTION, Detail Sheet

Submitted by F. E. Brinkmann, Columbus, Ohio



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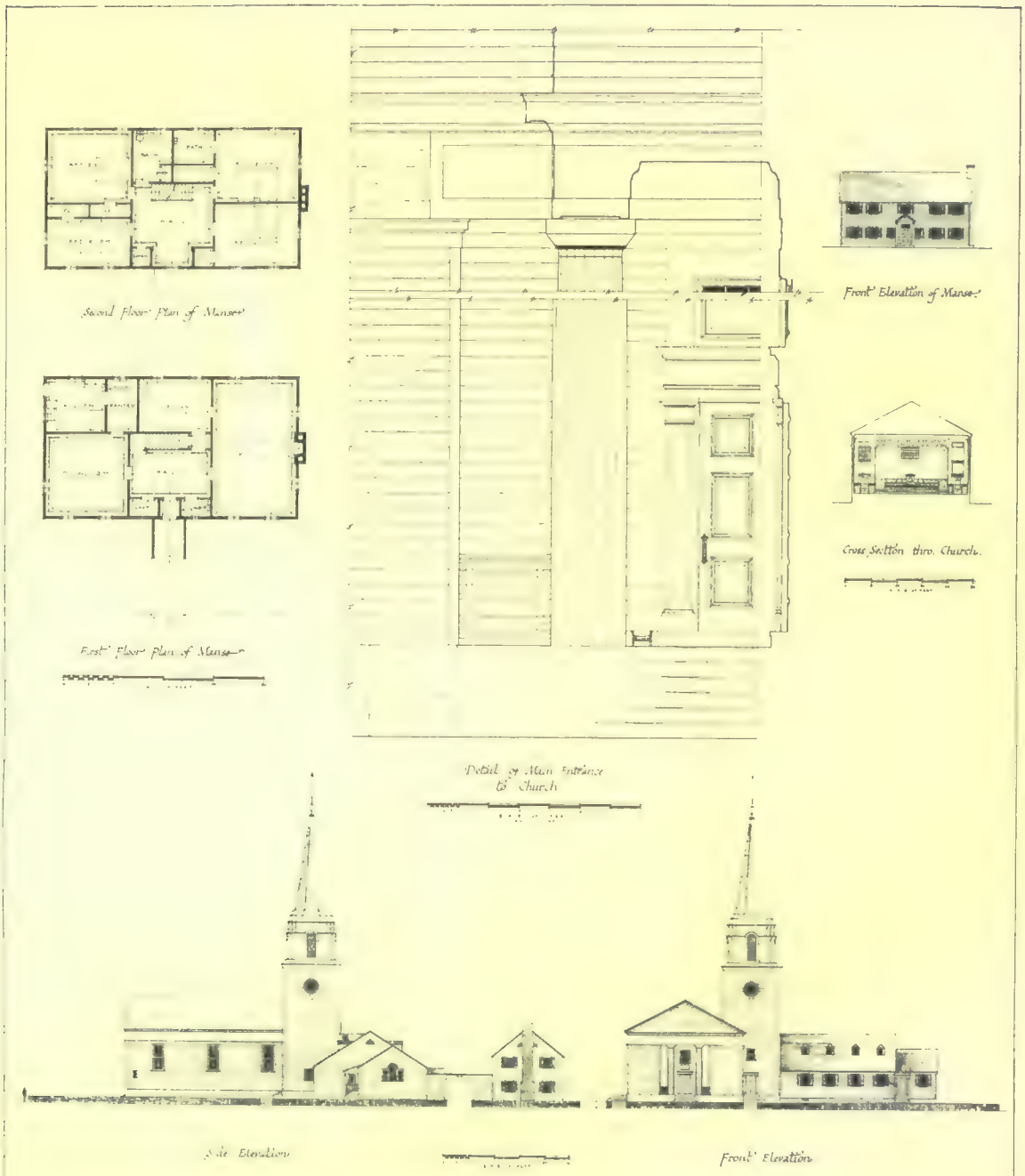
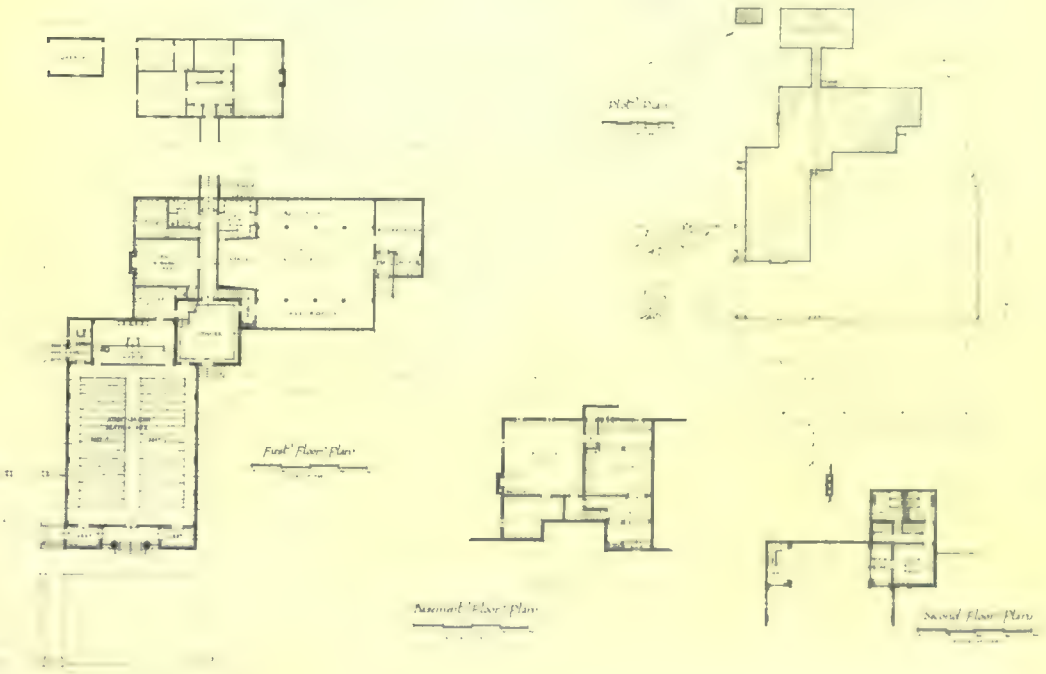


FOURTH MENTION, Detail Sheet

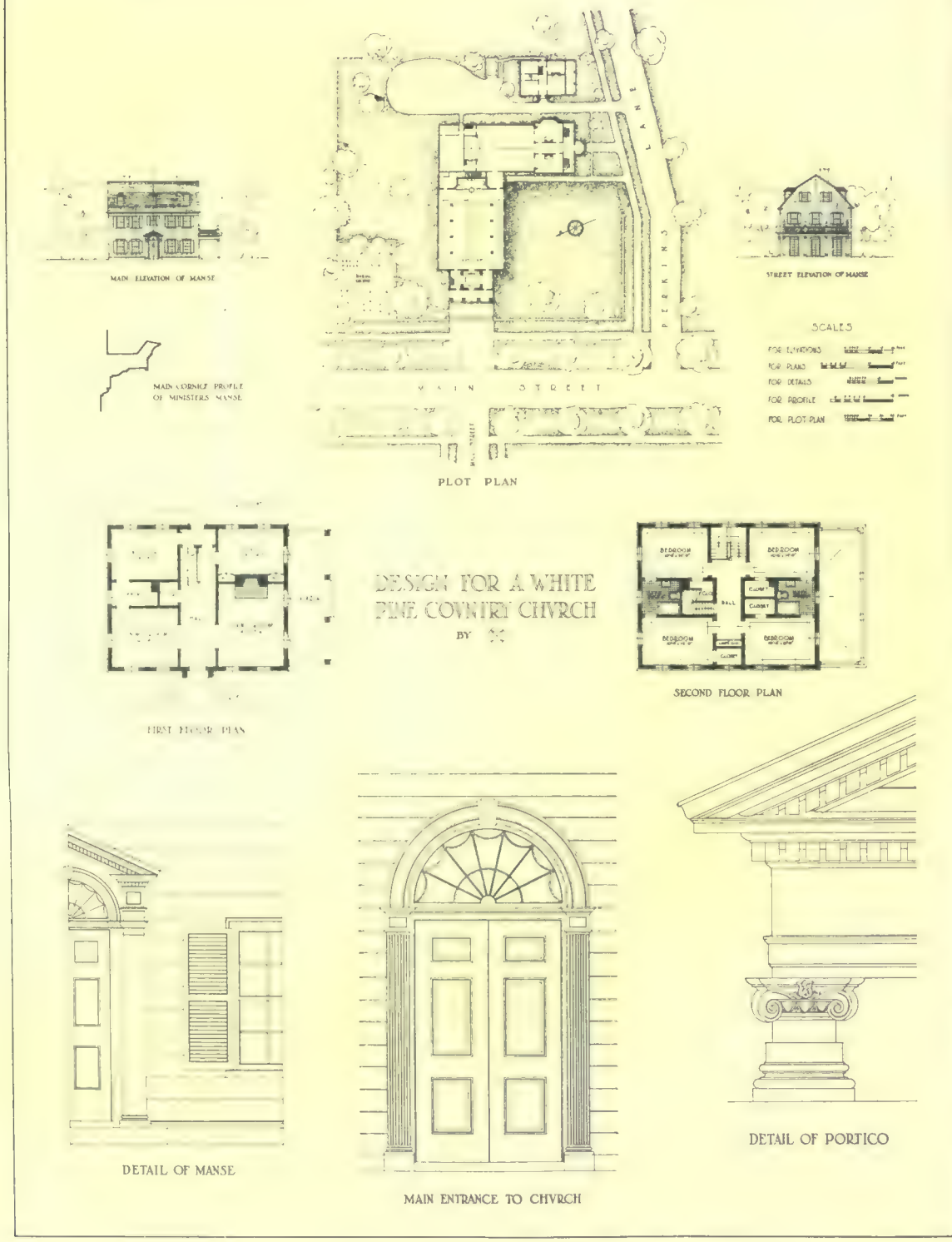
Submitted by Elliott L. Chisling and George C. Stiles, Brooklyn, New York



·DESIGN · for · A · WHITE · PINE · COUNTRY · CHURCH ·

FOURTH MENTION

Submitted by Elliott L. Chisling and George C. Stiles, Brooklyn, New York



FIFTH MENTION, Detail Sheet

Submitted by Florian A. Kleinschmidt, Boston, Massachusetts

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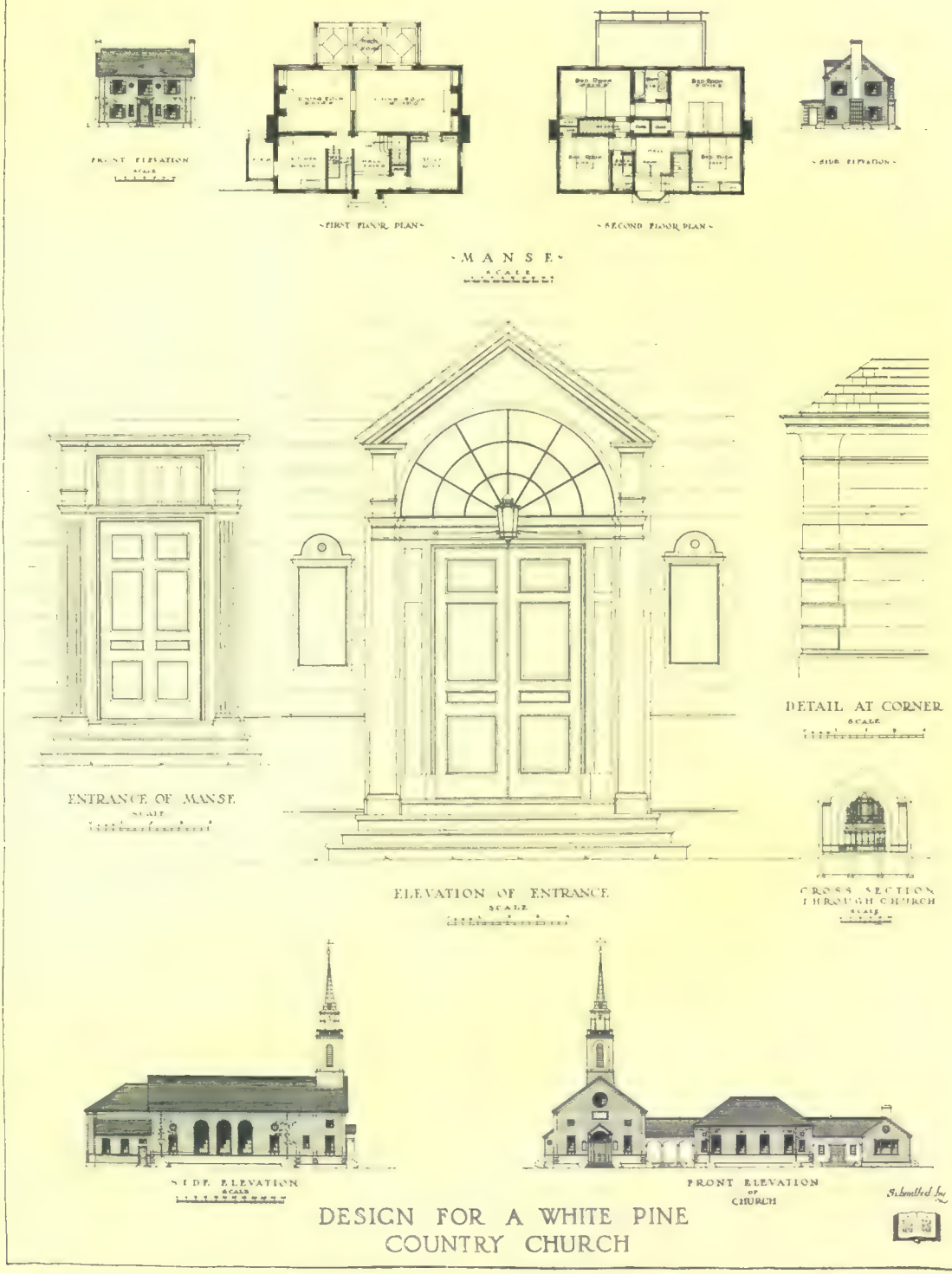
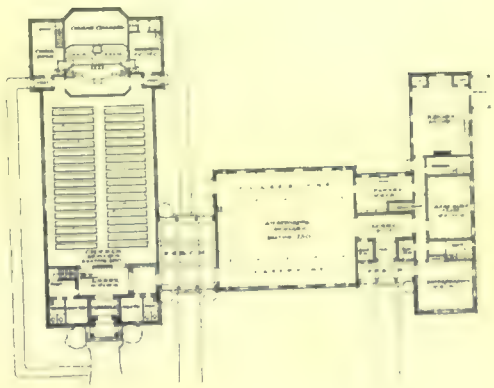


SIXTH MENTION, Detail Sheet

Submitted by Daniel Neilinger, New York, N. Y.

DESIGN FOR A WHITE PLAIN COUNTRY CHURCH



FLOOR PLAN

PLOT PLAN

SIXTH MENTION

Submitted by Daniel Neilinger, New York, N. Y.

The manse is not successfully related, and, on the north side, the composition tapers off rather weakly.

SECOND MENTION. Too sophisticated for the programme. Suggests a brick group of a London suburb. The manse is not agreeably placed, is not of agreeable form, and cuts off an important perspective of the church.

THIRD MENTION. The upper part of tower is poor and the lower has too many entrances. The gables at the end of the Sunday-school and church are weak and the latter quite meaningless.

FOURTH MENTION. This shows a nice feeling for the composition, but is the work of one unfamiliar with the implications of the clapboard and the tenpenny nail, which is, here at least, so far a pity that, if given its right rendering, so admirable a plan would have made the going for first prize much harder. As it is, the design is too suggestive of stone architecture.

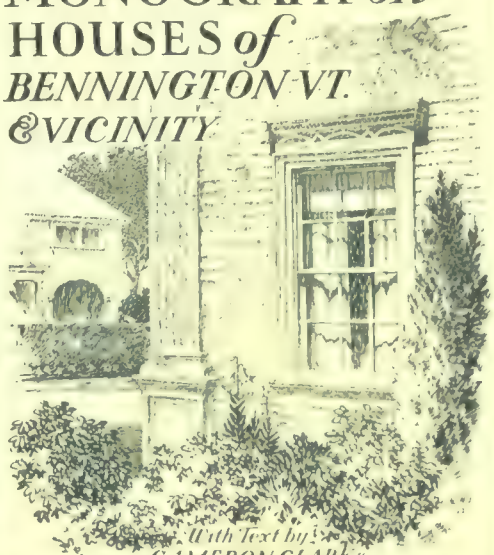
FIFTH MENTION. The treatment of the Sunday-school wing is unsatisfactory, giving it the suggestion of a manse, and this places the minister at the disadvantage of appearing to occupy a neighbor's house.

SIXTH MENTION. Exterior in modest vein, and so far excellent. The advanced plane of the Sunday-school distinctly takes from the emphasis of the church in perspective, without itself being sufficiently ingratiating to justify its axial position. The effort, moreover, to establish the right relation of this plane between the Sunday-school and church is labored and unconvincing.

BERTRAM G. GOODHUE
EDWARD B. GREEN
THOMAS R. KIMBALL, *Chairman*
CHARLES D. MAGINNIS, *Secretary*
C. C. ZANTZINGER

Jury of Award

An Architectural MONOGRAPH *on* HOUSES *of* BENNINGTON VT. & VICINITY



With Text by
CAMERON CLARK

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1922

THE GENERAL DAVID ROBINSON HOUSE, OLD BENNINGTON, VERMONT.
A unique adaptation of the Palladian window
used frequently in the vicinity of Bennington.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

VOL. VIII OCTOBER, 1922 No. 5

HOUSES OF BENNINGTON, VERMONT, AND VICINITY

Used as a Study of Colonial Textures

BY CAMERON CLARK

Although having spent several years traveling in Europe as a Rotch Scholar and as an Alumnus of the American Academy in Rome, Mr. Clark, of Clark & Arms, Architects, still retains a deep admiration for our Colonial architecture as the style for American homes.—EDITOR'S NOTE

Photographs by KENNETH CLARK

WE are continually reading more or less romantic tales of early Colonial life woven in and about houses with low-ceilinged rooms whose adze-hewn beams, dark with time and cavernous fireplaces, bring forth memories of a past filled with the simplicity of a cheerful hospitality. These descriptions, while adequate and true as to detail in recalling the past, seldom fail to include the time-worn bromide "They knew how to build in those days." So naturally one might be led to believe that here is the reason for the present revival of interest in Colonial architecture. But if this were true we would see at every hand replicas of this wonderful era, having true beamed ceilings and corner posts with braces projecting into the room. This is not the case, however, and it is not because of plumbing, wiring, or the other practical necessities of a modern house, but for the simple fact that the present-day builder asks for the Colonial style because of its exterior beauty rather than for any merits of good old-fashioned construction.

The secret of this desire for the Colonial has been the result of an unconscious appreciation of the color and texture as well as the form of these early houses. The motorist, passing through one of the quiet old villages with its ancient elms shading the beautiful old houses, cannot but retain delightful impressions of their simplicity and charm, and carry away with him a desire to recreate for himself something of that same potent quality which lingers in his mind. The dark roofs with their huge old chimneys, the green shutters, hung against broad white clapboards, shingled or weather-beaten surfaces, as well as the perfect detail of the ornament used on old doorways, cornices, and porches, serve to create an impulse for better building and unconsciously cause a truer appreciation of the relative value of textures, color, and form.

While methods of construction are, to-day, slightly different, due to the change in conditions and in the variety of inventions, still the results may readily be, to all intents, identical. The material is always the same, though the near-by forest is changed to the near-by lumber-yard. The old beams, so readily felled, squared with an adze, and hoisted into place to bear the weight of construction, are substituted to-day by beams of a uniform size, sawed by mechanical means and of an adequate strength for the load they are to bear. And so on through the details of construction, for what we emphasize as accounting for the charm and permanency of old work can be as readily obtained to-day should we so desire. We need not necessarily follow the early methods, if the proper relation of values in the Colonial detail is understood and studied in the design. The early builders did their work in the simplest and most practical way possible to them—if we were to employ their methods we should have no better results than by using modern methods, and would only incur an unnecessary amount of labor and expense.

There are such a variety of details to be understood. Take, for example, the clapboards; their width or exposure to the weather is of vital importance, their edges may be rounded by many coats of paint, or possibly they may have little half round beading at the drip edge. What is their relation to the cornice boards, door and window frames? How do they meet the underside of the cornice and finish at the base? Are they surrounded by a plain or molded surface? What about the width of these clapboards? It is the finesse thus displayed by the early builder took on a more studied and classical character, recalling in a thoroughly adequate manner the most perfect Georgian and Adam detail. As the early craftsmen designed they had always the actual structure in mind, a light here and a shadow there, the suitability of the detail they adapted, and they were not fooled as many of our modern designers have been by the sparkle achieved by lines crossed at the ends, inevitable axis lines and facile swerves of the pencil on paper. Modern American architecture has often been cursed because of clever draughtsmen who

THE HINSDALE HOUSE, NORTH BENNINGTON, VERMONT.
Another example of the use of the adapted Palladian window.

that causes us to exclaim as we approach and study his work. It is these things that combine to make his achievement pleasing.

As time went on the early builder developed more studied and elaborate detail; this, added to his already beautiful use of plain surfaces, served to enhance the proportion of his doors, windows, and cornices. The early examples were naturally quaint and rather archaic, with odd curves and shapes, and were only a step removed from the forms of the old world which they were trying to recall and emulate. Documents were gradually assembled and the designs see only the paper in front of them rather than the structure beyond.

There are other weaknesses that our draughtsmen must overcome before we achieve that atmosphere of repose and respectability associated with the old houses. For instance the proneness to indulge in petty conceits, sprinkling them liberally over the design; working all of their pet motifs into the one before them. They should be more conservative and use possibly two in an effective manner, thereby adding visibly to the result and gaining a design of a more restful and pleasing character. Among the

THE HENRY HOUSE, NORTH BENNINGTON, VERMONT. Built in 1769.

little conceits referred to are the multitude of flower pot, singing bird, and new moon patterns that are cut in shutters, wrecking completely the exquisite, soft, velvety texture of the molded panel. Then, not infrequently, we see a recurrence of the fad of projecting the rafter ends to the underside of the cornice, and, still more, the exotic cut-outs on latticework, the overdoing of shutter fasts, hanging door lamps, queer ironwork, and patterned brick porches and steps, instead of the old, weathered stone ones or soft, rich, thin bricks laid without mortar.

Bennington, Vermont, and the neighboring towns were on the edge, the frontier of colonization, while the sea-coast towns were quite the center of it. One does not find in these examples the perfection which might have been achieved if they had been in the center of a greater field of activity and experiment, yet several interesting motifs have been developed in Vermont, not to be found in other localities.

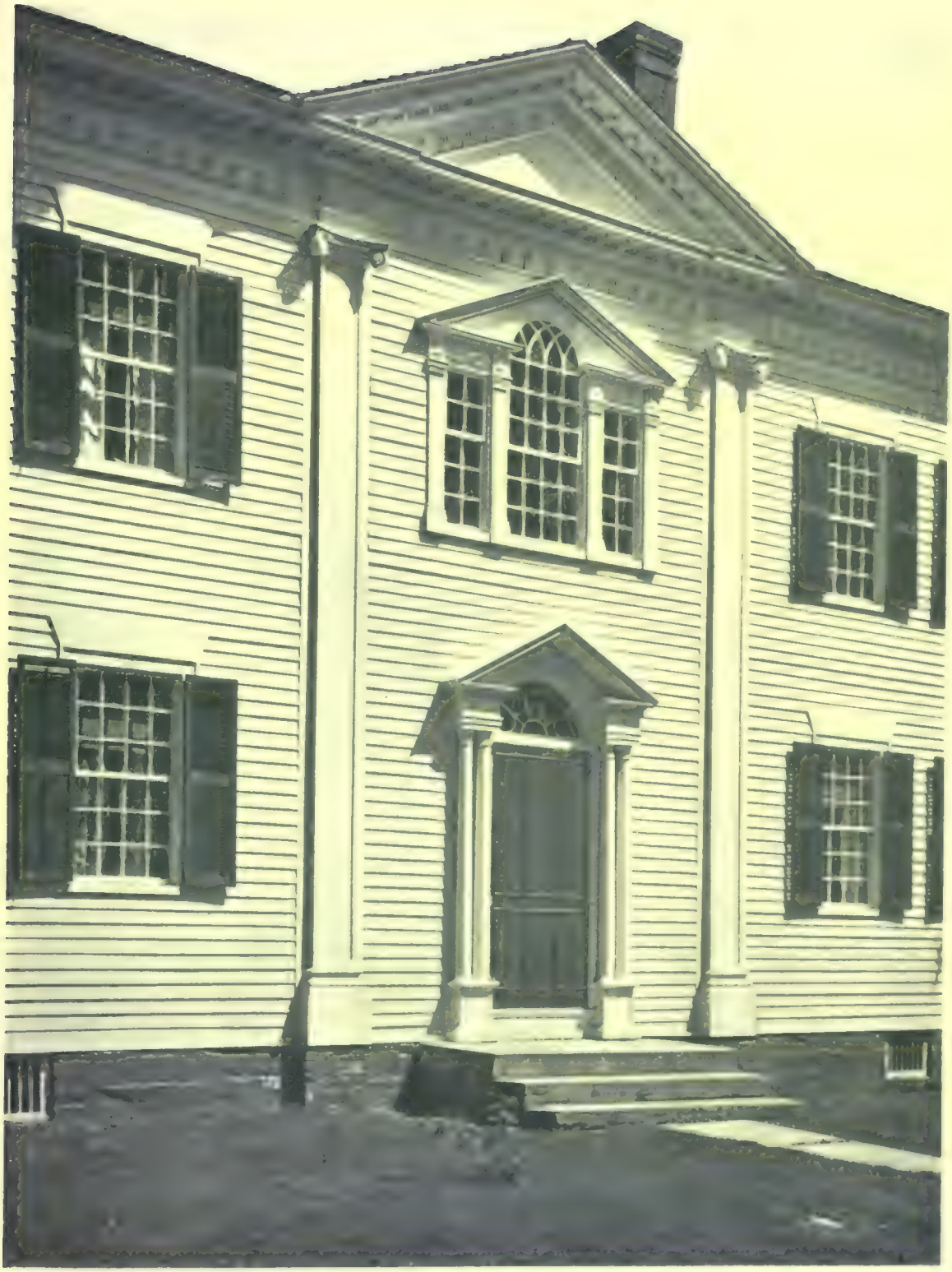
The type of house to be found near Bennington seems to be similar to that built in great numbers in the north Connecticut valley. It is narrow and rectangular in plan. Some are merely box-like structures, but well proportioned with excellent window and door openings.

Before entering into a discussion of the characteristics of the Vermont houses, there is one of a more unusual type which demands attention. This is the Henry house at North Bennington, built in 1769 (shown on page five). The porch, with its square columns, gives an atmosphere unique in houses of the north. Its proportions are generous, the roof lines simple, chimneys good, the detail, especially of the columns, slightly crude. Such little touches as the wooden benches and long slanting leader give an added quaintness. The clapboards are wide and the corner boards, as well as the corners of the square columns, have beaded edges. Our modern work often forgets the edges, one of the little refinements which make us enthusiastic and pleased with the old. Analyzing the general scheme we find it a large proportion of gray in the clapboards, a dark space in the shade of the porch relieved by the white of the columns. The doors and windows with the accompanying deep-colored shutters are placed casually, giving an air of comfortable informality.

THE GOVERNOR GALUSHA HOUSE, SOUTH SHAFTSBURY, VERMONT.

The Henry house, although of early date, has a more home-like and hospitable atmosphere than some of the later and more typical rectan-

(Text continued on page ten)



THE HAWKINS HOUSE, SOUTH SHAFTSBURY, VERMONT.

THE HAWKINS HOUSE, SOUTH SHAFTSBURY, VERMONT.

THE GENERAL DAVID ROBINSON HOUSE, OLD BENNINGTON, VERMONT.

gular houses of this section. They were box like in shape, ornamented at the doors, windows, and cornice. The carpenter builders became more skilful as they created new structures from year to year, although several houses are very similar.

A detailed triple window has been used over front entrances several times. This form is adapted from the Palladian window and is the unusual feature of some of the houses illustrated in this Monograph. Instead of the entablature being placed above the pilasters the central semi-circular architrave rests directly on the caps. The remainder of the cap is taken up by the architrave of the smaller arches. The sills return around the plinth and have small molded brackets supporting the pilasters. Appearing as this motif does three times in the houses illustrated, they must have been built by the same carpenter, or else this feature was one of the earliest stock details. The Colonial builders always had difficulty in placing such details as Palladian windows because they endeavored to build them into the usual plain front, without considering their relation to the windows on each side. They placed the meeting rail in an awkward manner, making unpleasant divisions of glass. This is an important point, since many good designs are spoiled because panes of different sizes are used throughout a house.

Porch Detail.
THE GENERAL DAVID ROBINSON HOUSE.
OLD BENNINGTON, VERMONT.

The Palladian window in the Hinsdale house has been regrettably changed by the removal of the original sash. It is not as much in character with the surrounding detail as is the one in the Governor Galusha house at South Shaftsbury,

HOUSE AT WEATHERSFIELD, VERMONT.

and yet it in turn is not as interesting as the remarkable window in the house of General David Robinson at Old Bennington. Realizing the weakness of this feature in the Governor Galusha house the carpenter builder applied pilasters to the main wall of the Robinson house, thereby separating it from the side windows and linking it with the entrance porch.

Studying these three houses, the Hinsdale house is consistent and good in scale, except for the aforementioned triple window. The rich gray clapboards, strengthened at the corners by the nicely proportioned quoins capped by the sturdy cornice with delicate dentil-like brackets and relieved by the very simple and rich architraves of the window, denote it as the work of a skilful designer. The door detail is quite in harmony.

Of the Governor Galusha house much might be said about the porch; well might we remember this example when designing for a client who demands a wide generous entrance. Unfortunately the main roof has not its generous spread. The cornice is good in itself but it lacks the feeling of support and the window-sash have been changed to panes of a larger glass size. This is unfortunate, for you will find that the most satisfying designs are ones having uniform sizes of glass. The size of glass in the triple window is perfect, and it is regrettable that this size was not used over the entire house. The chimneys are not large enough to be consistent in design with the other details of the house.

The General David Robinson house has the most developed treatment of texture, the strong whites of the porch against the gray of the clapboards, pilasters, and wall, with the exquisitely divided sash softening the dark openings flanked by shutters. The detail throughout is delightful in scale. This house is perhaps one of the most beautiful of the examples in this Monograph.

A house with a similar *partis* but weak in the duplication of pediments and stronger than the General Robinson house in the pilaster treatment is the Hawkins house at South Shaftsbury. Here, instead of stopping over the front, they carry around and become definite supporting corners to the design. The play of light and shade is masterly, the soft velvety whites of the pilaster, pediment, and window heads, the background of gray and the well-shaped dark openings make it perhaps the most balanced ex-

THE GALUSHA HOMESTEAD, SOUTH SHAFTSBURY, VERMONT

ample of texture, but lacking a predominant feature such as exists in the General Robinson house. The double columned entrance is seldom found, though it might have been more satisfying to have projected the columns farther and separated them slightly to give a deep shaded entrance.

The other two groups, with Palladian windows, with and without pilasters but possessing gable-ends, have combined motifs to make the General Robinson house. We then find a third group of rectangular houses with very flat hip roofs, such as the house at Weathersfield, illustrated on page ten, still showing signs of its previous refinement, and the house at Norwich combining characteristics with the Governor Galusha house and the Hawkins house to give us the Leach house at Pawlett, illustrated on page sixteen. This may not have been what happened, but it was some similar series of events. In the first two Adam details have been used to ornament the frieze over the first-story windows, the Weathersfield house having a door rather common to this type and a boxy cornice with small curved brackets, while the Norwich house repeats the window-frieze design very happily in the frieze of the main cornice. The door of this house is perhaps a bit small in size and too intimate in detail, although in itself a most beautiful bit.

As descendants show a likeness to their forebears with here and there a peculiar outcropping of curious characteristics, so in these homes there are the fortunate few having all the refinement of the examples inspiring their chief characteristics while occasionally one finds odd off shoots not wholly explainable. There is the long and narrow form represented by the Saywood house at Woodstock, Vermont, with a none too exciting door, while the large and cumbersome type includes the Kneeland house at Hartford, Vermont, illustrated on page fourteen. The example with the broad tendencies, placing all the interest toward the street, is shown in the illustration on page eleven of another Galusha homestead.

THE SAYWOOD HOUSE, WOODSTOCK, VERMONT.

In writing for this Monograph an article dealing with texture and color, although the examples have been unusually interesting in themselves

THE HAWKINS HOUSE, SOUTH SHAFTSBURY

THE KNEELAND HOUSE, HARTFORD

TWO DOORWAYS IN VERMONT

there has not been the variety quite necessary to illustrate fully the points in discussion. One would have to select from up and down the Atlantic coast to show the variety necessary.

We could start with the Saltonstall-Whipple house (illustrated in Volume I, Number 1, of the Monograph Series) and the house of Seven Gables in Massachusetts as examples of clapboard grays, the John Howard Payne and the Anna Halsey houses on Long Island (illustrated in Volume V, Number 2) as shingle grays, then a step forward to the clapboard grays with the beautiful divided double-hung sash of early Connecticut work, the addition of shutters and entrance details to the very height of skill in combining grays, whites, and darks as shown in the houses about Litchfield (illustrated in Volume V, Number 3), with an attempt at all white in the use of smooth matched siding in the W. H. Sanford house. The Litchfield types have a sparkle, set off by beautiful trees as backgrounds, wholly unequaled by any other type of Colonial architecture.

After running through this sequence of development and being analytically inclined one might separate the houses into groups, according to their texture and color values rather than to any peculiarities of plan and construction. The Whipple house might be taken as an example, studied carefully and then compared with the other Colonial houses. Could one possibly mis-

THE KNEELAND HOUSE, HARTFORD, VERMONT.

take it as coming later than the houses mentioned? It would be placed in the period of plain grays, then others in a period of grays and whites, and so on to the later periods of many contrasts and perfect details, with the last group the plain whites. The general effect of the early group is simple and unassuming, while the later is complex and distinguished.

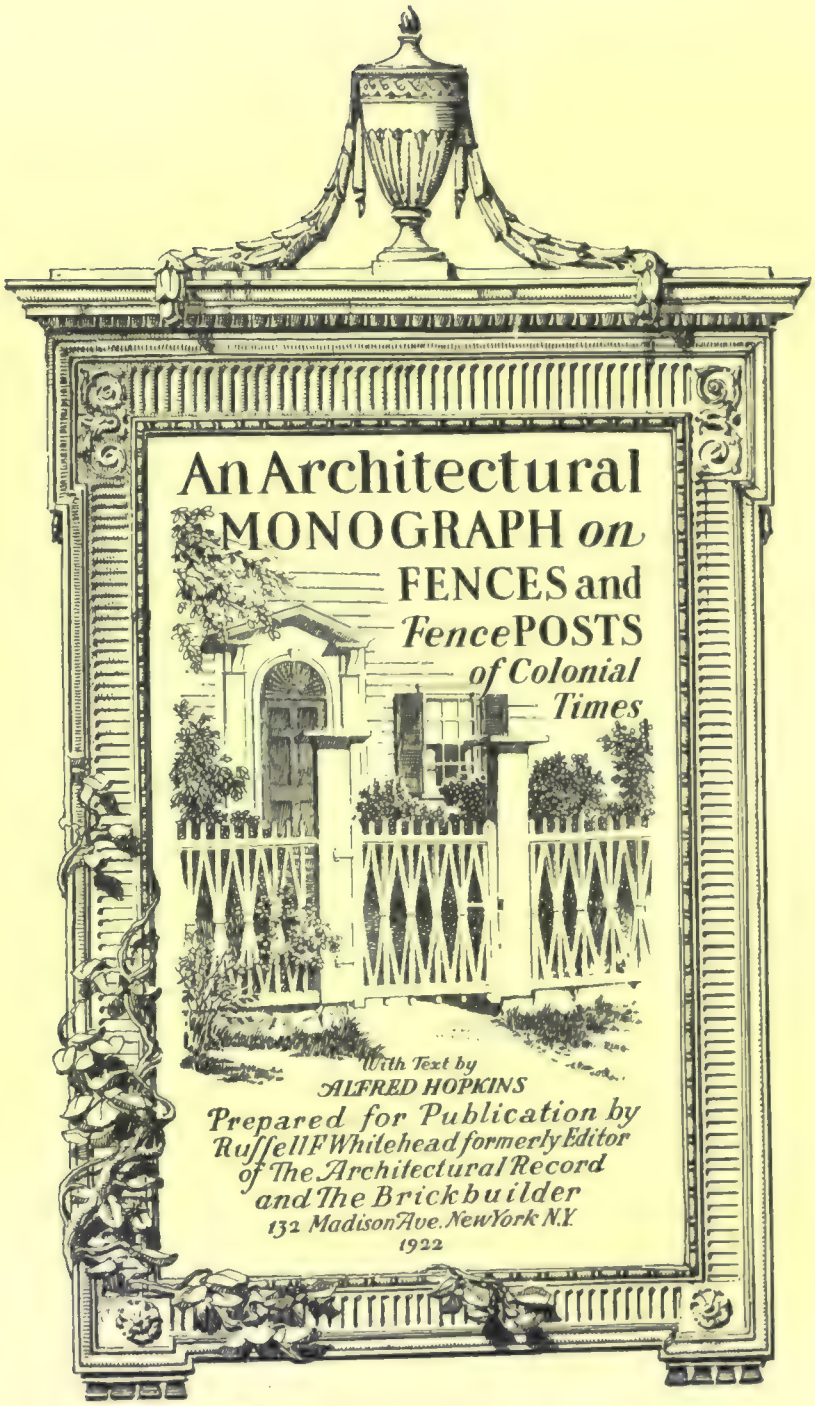
The present-day architect is grasping some of the necessary information he must have either to approximate the old or adapt it as we have seen our predecessors do in the several groupings

ENTRANCE DETAIL—HOUSE AT NORWICH, VERMONT.

of the Bennington houses. The requirements of present-day home life complicate the composition, and it is only by application and persistence that the designer finally composes a sleeping-porch or persuades an owner that if he has divided upper sash he must have the same in the lower sash. It will be a rocky road for any one who endeavors conscientiously to combine the many desires of the client and at the same time secure for him in the new house the qualities that he unconsciously had admired in the old ones.

THE LEACH HOUSE, PAWLETT, VERMONT.

HOUSE AT NORWICH, VERMONT.
Entrance Detail Shown on Page Fifteen.



An Architectural MONOGRAPH *on* FENCES and *Fence* POSTS *of Colonial Times*

With Text by
ALFRED HOPKINS

Prepared for Publication by
Russell F Whitehead formerly Editor of The Architectural Record and The Brickbuilder
132 Madison Ave. New York N.Y.
1922

URN AND FENCE POST, THE PIERCE—NICHOLS HOUSE, SALEM, MASSACHUSETTS,
Built in 1782. Samuel McIntyre, Architect

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VIII DECEMBER, 1922 No. 6

FENCES AND FENCE POSTS OF COLONIAL TIMES

By ALFRED HOPKINS

While practising as an architect in New York for many years, Mr. Hopkins has designed public buildings, banks and country houses, and has taken time to make a particular study of agricultural work. He has achieved much success with his farm buildings, for he has given them a proper architectural character. His book on 'Farm Buildings' and his writings on this and other subjects are well known.—EDITOR'S NOTE

WHEN Mr. Whitehead asked me to write an article on old picket fences for the very interesting and instructive *White Pine Series of Architectural Monographs*, I accepted the task with alacrity, because it gave me an opportunity of venting in public print a view which I have frequently had to repress in private, that of all the various problems submitted by the layman to the architect for his suggestion, the subject of the fence, as it is generally presented, is the most inane and uninteresting. Every architect, I take it, can recall the incident of the smiling and vain-glorious purchaser of a piece of country real estate breezing into his office, and, with a self-sufficient air, saying that he has secured a wonderful site, that he wants to do the perfect piece of architecture, some day,—but not now—and that he is very anxious to discuss just what type of fence ought to be put up in the interim. It is then that I wish breezy people would not think about fences, and would permit me to occupy my mind with thoughts which better please my fancy.

But, in looking over the Editor's delightful collection of photographs of Early American fences and fence posts, many of which have been selected to illustrate this article, it is very easy to be led into a discussion of them, and a first impulse is to incline one to the opinion that all the possible forms for the American fence have been devised, and that it is only the province of the present-day architect to make a judicious selection; this certainly is the view evidenced by the most casual student of furniture design. We do not have time in our hurried life to take pains with the little things, and that is the principal reason why so much of our modern architecture is crude and ill-considered.

FENCE AND GATEWAY, HOUSE AT LAUREL, LONG ISLAND

There is perhaps not so much to learn from European countries with respect to fence design as there is from our own Colonial period, which was rich in this particular. England has given us excellent examples

CHESTNUT STREET FROM NO. 10, LOOKING WEST, SALEM, MASSACHUSETTS

FENCE DETAIL
House in Newburyport, Massachusetts

of the ambitious iron fence, but it has had no very great development here. In rare instances, our architects have designed fine iron fences, but more often they have failed, and the usual flamboyant structure of this variety serves only to enclose the palace of a billionaire, a building usually so turbulent and ill at ease in architectural outline, that one feels it might somehow, wriggle out of its environment, unless the site was securely enclosed in an iron construction.

Once upon a time, when our ancestors spoke of their "defences," they referred to the great walls and battlements which protected them against their warlike neighbors; but, nowadays our neighbors are more neighborly, and the "defences" have dwindled down to "fences." The evolution of the fence has proceeded in accordance with the nature of the marauders to be shut out; the utmost that is required of a fence in this day and country is a stout resistance to little boys, cows or chickens.

The tall solid masonry walls of the Continental estate are not friendly in America, nor are they desirable or necessary here, where we have endless land and comparatively little population. The impulse for privacy on the part of the well-to-do is just as insistent today as ever, or the owner of a newly bought piece of property would not rush into an architect's office and ask for something arresting in the way of fence design. In crowded Europe, however, the solid wall was frequently the only thing which gave privacy, but for America I have always felt, that, as a general principle, a fence which was not absolutely necessary had better be done away with altogether, although, if the conditions actually required such protection, it should not obstruct the landscape, but rather give the passerby as extended a view of Nature's loveliness as is possible. It is astonishing, where, in a rocky country, the farmers have laid the stones into many fences, how much these barriers interfere with the view of the

FENCE DETAIL
House in Newburyport, Massachusetts

landscape. To prove the statement, it is necessary only to take down these criscross scars on the green-sward, as the author has done many times, to see how the view is opened up thereby, and how the land leaps out in acreage before you. Even on an estate's outside edge, I have always resented the intrusion of a high stone fence as being unfriendly and unneighborly, and usually, I find, that it is better manners and better architecture to do away with such unsightly obstructions. The traveller in Spain will see the gigantic cactus frequently planted in rows as a fence, and it makes a decidedly effective barrier. We have varieties of thorns which will do equally well and in fact the whole idea of using planting as a means of designating boundaries or creating barriers is an ingratiating one, and we hope our *confrères*, the landscape architects, may take it up and develop it. As for ourselves, we have not been very much encouraged by the way the suggestion has been received by the laity. Iron, stone or wood as a material are what drift into the mind of the average man when he is inspired by the thought that the time has come when he must begin to build fences.

FENCEPOST, NEWBURYPORT, MASSACHUSETTS

FENCE AND FENCE POSTS IN NEWBURYPORT, MASSACHUSETTS

All this, however, has to do with present-day problems, in the great American republic in the year of our Lord, 1922. Let us proceed to a less fatiguing prospect and try to adjust our imaginations to how engaging life may have been in the pleasant town of Salem, as depicted by the photograph of Chestnut Street. Here we have fence design in its most beautiful and appropriate flowering. Here are privacy and a proper regard for one's neighbors, expressed in faultless fashion.

What is true of Chestnut Street, Salem, is also true of High Street in Newburyport. In both of these Massachusetts towns the fence is often an integral part of the approach, an introduction, as it were, to the motifs to be found in the decoration of the porches and of the house itself.

FENCE POST, NEWBURYPORT, MASSACHUSETTS

Nothing could be better architecture than the types of fence and fence posts shown in the illustrations on pages five, six and seven. What could be more in keeping than the old house and the fence at Laurel, Long Island, illustrated on page three, though the gateposts have a strong suspicion of the influence of the Victorian Era? This is the simplest type of fence conceivable, but it is

FENCE OF THE HAVEN HOUSE, PORTSMOUTH, NEW HAMPSHIRE

THE JUDGE HAYES' HOUSE AND FENCE, SOUTH BERWICK, MAINE

FENCE AND FENCE POSTS, THE WENTWORTH HOUSE, PORTSMOUTH, NEW HAMPSHIRE

HOUSE ON OUTSKIRTS OF BOSTON, MASSACHUSETTS

328 ESSEX STREET, SALEM, MASSACHUSETTS

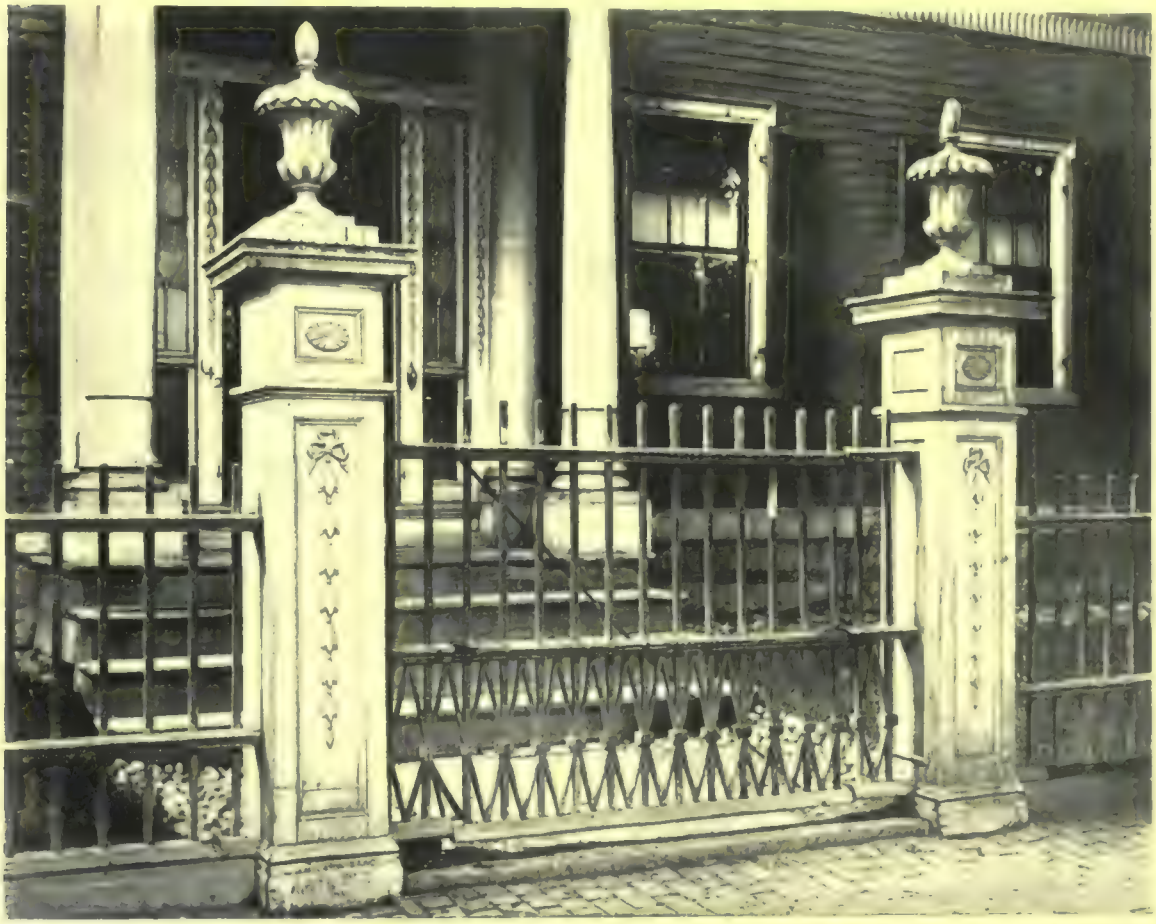
TWO FENCES AND FENCE POSTS OF COLONIAL TIMES

good American architecture, nevertheless, and we cannot help calling attention to Nature's most delightful bit of architecture, shown in the branches of the old apple tree in the foreground.

For a perfect example of a Colonial fence, we call attention to the illustration on the upper half of page ten and the upper right hand corner of page thirteen, showing the fence in front of the Loring-Emmerton House, at 328 Essex Street, Salem, Massachusetts. The pickets are exactly right in size, and it is easy for the architect to imagine how much heavier they would be had they been left to modern draughting room methods of detailing. The whole design is of absorbing interest in showing how every part has been treated to conform to the designer's feeling for lightness and grace. Perhaps his thought was to obstruct the view of the landscape as little as possible; at any rate, here is an old-time essay which well illustrates the general principles enunciated above. The horizontal rails of the fence have been moulded, to lighten their effect, and the base has been kept low. The detail of the post is delicate and refined, and the urn on the top is perhaps the only feature which needs to be reduced in the scale of its ornamentation, but that only very slightly.

A type of fence which is both effective and always satisfactory for use as a street boundary is the one on High Street, Newburyport, Massachusetts, shown at the bottom of page five. Its design is frequently repeated in present-day fences, but often the fine proportions of the old-time one are lost, because the modern tendency is to make it all too heavy.

In the old fence in front of the Wentworth House, Portsmouth, illustrated on page nine, is seen such a pleasant combination of the open and



GATEPOSTS AND GATE, THE H. K. OLIVER HOUSE, SALEM, MASSACHUSETTS, BUILT ABOUT 1799
The Urns and Gateposts were originally part of the palatial home constructed by the mariner, Elias H. Derby.

the closed fence, that in regard to the solid portion, we are quite willing to withdraw what we have written about obscuring the landscape and being unneighborly. Let us hope that something unseemly is kept from the public view, in which case we can stick to our principles, without being embarrassed by having to admit an exception.

The gateway, shown on page sixteen, of the Admiral Cowles House, at Farmington, Connecticut, built about 1790, is very effectively and unusually well designed and would lend itself particularly well to garden gate design, rather than as precedent for a main entrance gate; although here it serves its aesthetic and practical purpose well.

At Stamford, Connecticut, and at Vergennes, Vermont, we have fencing which is more similar to modern methods of design, and the increased weight of the parts is not to its advantage, though the fence posts are well done.

In the picture of the fence and gateway of the "King" Caesar House, at Duxbury, Massachusetts, is shown a simple, usual and effective way of accentuating the entrance, by main posts at the corners, between which is a semi-circular fencing, with the smaller gate posts between them. In the present instance, however, the urns, while generally in keeping, may possibly be revised copies of excellent originals.

The fence shown on page eight of Judge Hayes' House, South Berwick, Maine, is effective in that it accentuates the posts by keeping the fencing between them very light. The elevated position of the house on the terrace, the garden spot to the right, are all very attractive and very typical of the hill country, and the house shown is a distinctive example of architecture and planting as exemplified in the American home.

GATEWAY AND FENCE, HOME OF JAMES RUSSELL LOWELL, CAMBRIDGE, MASSACHUSETTS

We are happy to draw to a conclusion in the contemplation of so much good taste as was shown by the early craftsman who built this house in Maine, and we do so with an earnest appeal to those interested in early American architecture—White Pine architecture, if you will,—for it was that—to study this illustration well. Here is the perfect piece of architecture which our vainglorious friend is going to build on his newly acquired parcel of real estate, but never does,

SALEM AND NEWBURYPORT FENCE POSTS AND URNS

FENCE OF THE LEWIS HOUSE, BROOKFIELD, MASSACHUSETTS

FENCE AND GATEWAY—THE "KING" CAESAR HOUSE, DUXBURY, MASSACHUSETTS

GATEWAY, THE JUDGE SMITH HOUSE
Vergennes, Vermont

and I will venture the statement, as a fact, that this owner did not commence his home-building by surrounding the vacant property with the finely designed fence which has called forth our approbation!

No—by no means did the Colonial architect do his work in that back handed manner. The fence that surrounded the house or at least that shut it off from too direct contact with every casual passerby on the street must have been more than a mere inconsequential detail to him.

It must have been, I have always felt, quite as important a part of the entire design as the entrance doorway, the interior panelling or the exquisitely designed window frames that the Colonial architect used whenever the opportunity presented itself.

Indeed it seems that there is hardly space in one number of this Series to discuss to any satisfactory extent the total possibilities of the "Fences and Fence Posts of Colonial Times."

As a matter of fact, there would be no great risk in suggesting that the entire development of Colonial architecture unfolds itself to a large extent in matters even so small as the general attitude of the designer to the slightest detail connected with the Colonial fence.

One can see how it would be possible to reconstruct from the documents that are furnished us by the matter under consideration at this time an history of all the salient characteristics of Colonial design; just as it is possible for the anthropologist to reconstruct from a few scattered fragments of the skeleton of some pre-historic animal, a complete and accurate model of every detail of that animal's appearance.

If we, as I have said, do not have time in our hurried life to take pains with little things, the Colonial designer, fortunately, had the necessary time and, what is even better, the determination and inclination to do his best in even the smallest and most inconsiderable details in connection with the work at which he was engaged.

If one were placed as Michelangelo was during the building of St. Peter's at Rome, and could say to his client as Michelangelo did to the Cardinals who were determined to dictate to him in matters of design that "your duty, Gentlemen,"—or as the architect would say to his twentieth century client,"your duty sir,"—"is to furnish me with the money to pay for the building; and my duty is to design that building," many things might be more popularly and more successfully managed.

Some one has suggested that we may follow the

GATEWAY
House Near Stamford, Connecticut

entire economic history of American agriculture in the fences that surround the American farm, just as I have suggested, that we may follow the history of American architecture in the Fence Posts of Colonial times. For is it not true that such primitive and economical fences as that in the house at Laurel, Long Island, are quite as typical of the general process of thought of the back woods farmer as are the splendidly designed gate posts of the Oliver House in Salem, a typical example of what the conscientious architect would wish to produce, even under the most unsatisfactory conditions, and which fortunately he can produce on those happy occasions when the right conditions present themselves ?

One thing at least is illustrated by the examples shown in this issue of the Monograph Series, and that is the happy faculty possessed by the Colonial architect of breaking up the monotony of his work by a few well chosen spots of ornament. The illustrations show us, too, how the Colonial architect heeded the admonition of an early writer on architecture who in the middle of the 17th century expressed the warning to his readers, "to use, and still be sparing of antik ornaments."

ENTRANCE GATEWAY
The Admiral Cowles House, Farmington, Connecticut

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